Kine WEEKLY

EXHIBITORS EXCEED QUOTA

See page 3

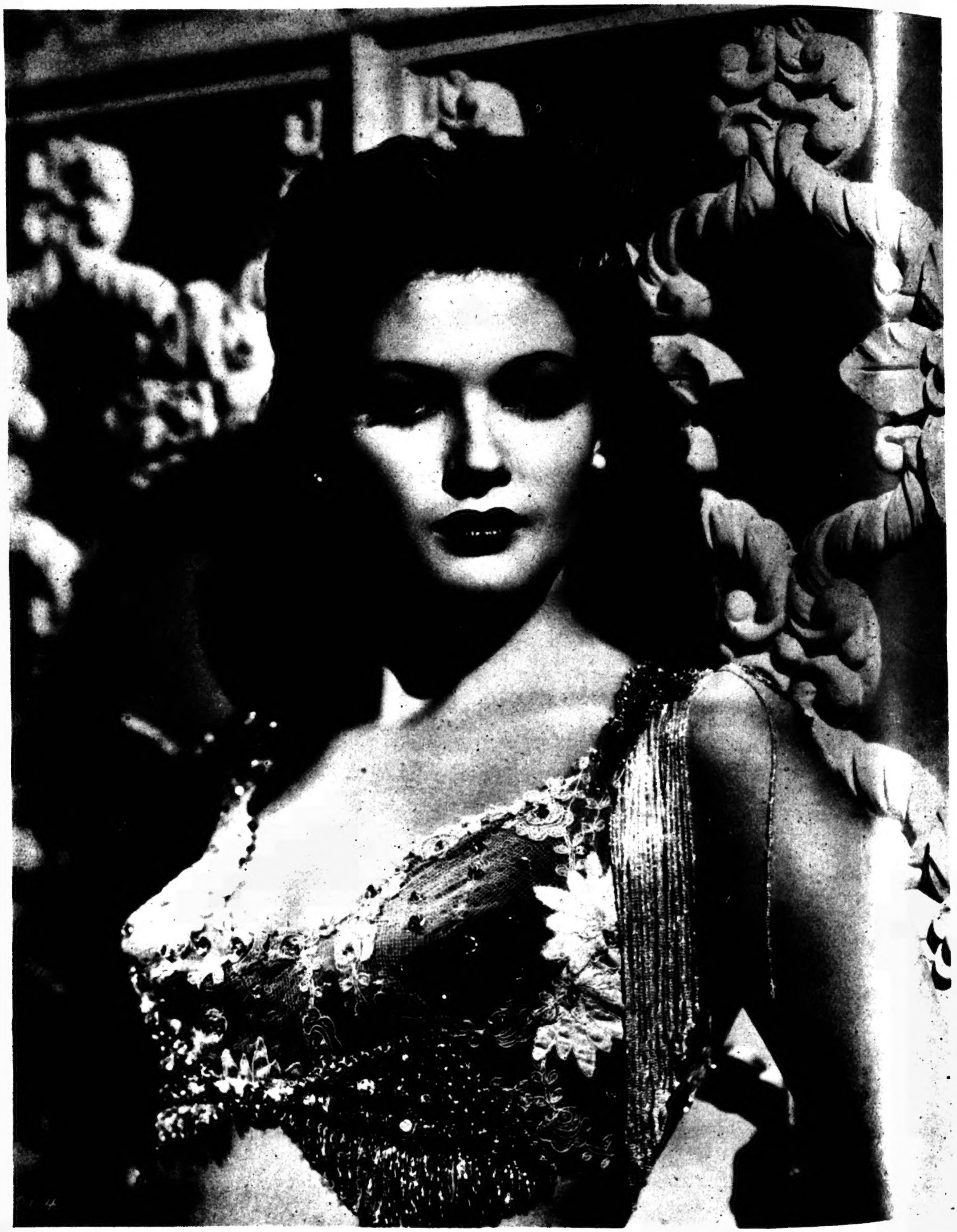
SRO

WITH LOVE FROM THE PRESS!
"WARM, WITTY, GOOD TO LOOK AT . . . A MASTERPIECE."
—Daily Express
"DON'T MISS 'WITHOUT LOVE.' I DON'T KNOW WHEN I HAVE ENJOYED A FILM MORE."
—Empire News
I STRONGLY RECOMMEND THIS . . . ENCHANTING, DELIGHTFUL."
—Daily Mirror

THE LION'S TALE!

Standing **R**oom **O**nly business is what Spencer Tracy and Katharine Hepburn are drawing to the Empire, where their wonderful "WITHOUT LOVE" starts its 2nd week tomorrow!

Still **R**oaring **O**n is "THE PICTURE OF DORIAN GRAY," a miracle of box-office stamina at the Ritz after four of the biggest weeks the Empire has had for years and years!



Walter Wanger presents Yvonne de Carlo, Universal's glamorous new star, in "SALOME, WHERE SHE DANCED," a Technicolor production, with Rod Cameron, David Bruce, Walter Slezak, Albert Dekker and Marjorie Rambeau. A G.F.D. release to be Trade Shown on June 21.

Kinematograph WEEKLY

No. 1,990. Thursday, June 7, 1945. Vol. 340.

Latest Figures Show Exhibitors Are Giving 20 per cent Screen Time to British Films

"THE FIFTH CHAIR"

£150 IN PRIZES FOR "KINE" READERS

UNITED ARTISTS, by arrangement with the "Kine.", is organising a special exploitation competitoin for the general release of "The Fifth Chair"—with £150 in prizes for "Kine." readers.

The competition is open to all readers of this journal, and is separate from the "Kine's." Showmanship competition.

First prize will be 50 guineas, second, 25 guineas, and third 15 guineas, there will be 10 consolation prizes of five guineas.

Judges of the entries will be the Showman, of the "Kine," David H. Coplan, managing director of United Artists, and Ben Henry, representing producer Jack H. Skirball.

Further details in Page Eight.

BELGIAN FILM STOCK ARRIVES

A SUPPLY of Gevaert film stock from Belgium has arrived in this country and is being supplied to the laboratories in substitution for other stock which has been withdrawn. Further supplies are expected later.

This supply will not of itself relieve the shortage of stock to any marked extent, as the need to overhaul machinery at Kodak's Harrow works may necessitate a stoppage of manufacture for a few days. The gain from the import of the Belgian stock will thus be largely neutralised.

The KINE. gathers that there is no prospect of the 15 per cent. cut imposed by the Board of Trade being brought to an end in June. The cut must continue at least another month.

No film stock has been released in this country for American distribution, except for "The Way Ahead." When the situation improves with regard to film supply, it is probable that the requirements for American prints of British film will rank with other urgent claims.

A children's Safety First Force is to be started at Accrington from members of Odeon National Cinema Club for Boys and Girls. The idea is suggested by James A. Campbell, manager, who started a club on these lines at Bury in conjunction with the police.

BOARD OF TRADE ANALYSES THE LATEST FILMS ACT RETURNS

IMPORTANT statistical records, released by the Board of Trade this week, prove that exhibitors are showing a steadily increasing footage of British films. The total length of British footage screened during the year ending September 30, 1944, was 9,470,000,000—just over 20 per cent. of the total footage shown in commercial kinemas throughout the country.

The total of general footage screened was also increased during the year.

The figures are based on returns made by exhibitors in accordance with the requirements of the Cinematograph Films Act.

They reveal that the aggregate footage was 45,765,000,000 feet, as compared with 44,768,000,000 feet in the previous year—an increase of 2.2 per cent.

The total length of British films exhibited was 9,470 feet, or 20.69 per cent. of the whole as compared with 20.13 per cent. for the year ended September 30, 1943.

Of the total footage screened, long films (those over 3,000 ft.) accounted for 42,200 million feet of which 8,307 million feet or 19.67 per cent. were British, as compared with 18.77 per cent. for the year ended September 30, 1943.

This percentage, however, includes British long films, which, having been registered before October 1, 1939, were no longer eligible for quota.

If such films are excluded from the calculation, the British long-film percentage is reduced to 17.53, as compared with 17.82 per cent. of the previous year.

Under the Act, the minimum proportion of British films which exhibitors were required to show during the year ended September 30, 1944, was 15 per cent. in respect of long films and 12.5 per cent in respect of short films.

RANK TALKS TO U.S. LEADERS

"Kine." Cable from New York

J. ARTHUR RANK has arrived in New York, where he is spending three weeks. He then plans to spend a week in Chicago, and nearly a fortnight in Hollywood.

He is already busy in conference with some of the leading executives of the American Industry.

In an interview here at the beginning of the week, he publicly denied that British films were being "frozen" from the American market. There was no truth in the suggestion that British producers were not getting a square deal, he said—despite allegations frequently made in the British Trade.

He said he would rely on the Americans to handle his pictures on their merits.

He denied that he planned his own distribution or exhibition in America.

United Artists, he said, was distributing seven of his films with options for three more. As conditions return to normal in England, he revealed that he intends to make up to 30 pictures a year—each costing £150,000 or over—all for world distribution.

Commons Question on Overtime Ban

A question is to be asked in Parliament on the sequel to the overtime ban at Humphries Laboratories.

Mr. Ellis Smith is to ask the Ministry of Labour what action is to be taken following the request of the A.C.T. that Messrs. Humphries be prosecuted for locking out members of the union who refused to work overtime.

WORTON HALL WILL SOON BE FREE

Prospects of the release of studios for commercial productions have improved.

Worton Hall is now moving towards derequisitioning, the date depending on how quickly the Ministry of Supply can concentrate their activities on the silent stage.

It is hoped that Pinewood's occupants will be able shortly to vacate the larger floors and leave the main floors open for large-scale production.

A.B.P.C. studios at Elstree may be available in about six months.

446 FILMS IN A YEAR

Footage Increases

FEATURE films registered under the Cinematograph Films Act for the year ended March 31, 1945, exactly equalled in number those of the previous year—446—with footage up by 83,114 feet—3,107,019 feet, against 3,023,905 feet.

Short films showed an increase of 44—511, against 467, with footage up by 58,872 feet—564,556, against 505,684.

British long films, numbering 67, as compared with 70 last year, have a total footage of 446,798 feet, as compared with 460,280 feet—an increase in footage with a decrease in subjects.

Of this total, 26 were exhibitors' quota only, 12 renters' single quota, 11 double quota, 18 treble quota.

These compare with 25, 13, 11 and 21 of the previous year. The ranking total length per quota is 766,741 feet, against 818,213 feet.

A detailed official analysis of films registered appears in Page Six.

Two questions on troops' welfare conditions in the Far East have been put down in the House of Commons.

One deals with conditions in Burma.

The other asks about the provision of leave centres, entertainments — particularly E.N.S.A. shows in the Far East.

The Trial of Quisling No. 1

BRITISH MOVIETONE NEWS

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A Friend on the Bench

IT is a refreshing fact that the number of responsible critics of the film Industry is diminishing—while the number of publicists who appreciate the great importance of the kinema is growing steadily.

For years the industry has suffered, more, perhaps, than any other, from unbalanced and ill advised criticism. It has been fatuously accused of a whole string of social faults—the accusations being unaccompanied with facts to substantiate them.

But, happily, there are signs that this sort of thing belongs more and more to the past. To-day responsible opinion is not slow in stressing the great social value of kinema-going.

One such enlightened critic is Wellesley Orr, the Manchester magistrate, who has just told a trade gathering that in his opinion the kinema, of which he is a professed admirer, does not contribute to the problems of juvenile delinquency, as some much less well informed opponents have suggested.

Such expert judgment makes good reading.

A Ban Lifted

FOR years now the town of Grimsby has been notorious in the kinema industry for the resolution of its local licensing authorities, who prohibit children attending kinemas unless accompanied by an adult.

This was no "Sunday only" measure. It applied to every day of the week, and it represented one of the most shocking examples of local interference in the recent annals of the Industry.

Now quite properly, the ban has been lifted. And obviously it should never have been imposed.

But the very lifting of the ban has had a strange sequel. Local exhibitors at the C.E.A. branch meeting viewed the change with mixed feelings.

In these exceptional times seats can be sold twice over to adults: some exhibitors, therefore, do not seem altogether pleased at the prospect of having their theatres overrun with children.

This is a pertinent criticism, but it is hardly a permanent one. The day may come when the local exhibitor will be glad to have all the support from children that he can get: then we shall hear no more of such an odd-sounding complaint.

More importantly, an absurdly restrictive ban has been lifted. Good riddance to it.

Long Shots

J. ARTHUR RANK'S statement in New York that he did not contemplate carrying out his own distribution or exhibition in America must, I take it, be understood to exclude the plans made for a New York show window, which is not exhibition in the wider sense.

I REMEMBER asking John Davis not long ago on his return from America if the New York theatre would go ahead and was told that the site was already acquired and that building would go ahead as soon as restrictions were removed.

If it is not now to be proceeded with that means a change of plan.

THESE are certainly boom days. Showmen with long memories tell me that they can never recall such business as is now commonplace through the country.

Walk round the West End of London any night and you will see queues at six shillings—and even at eight.

Over-cautious exhibitors are already asking when the ceiling will be reached. The truth, probably, is that the boom is here to stay—for some years.

MEANWHILE, these record-breaking box-office days are producing a serious headache in central London, where the shortage of important kinemas is being felt more acutely than ever.

From a renter's point of view, the prestige theatres which help to sell his product—and these days you can expect a very handsome income as well from the pre-release run—are almost all situated between the Hippodrome and Regent Street.

The clamour to get playing dates along this charmed quarter of a mile is louder than ever.

EVEN the Ritz, that small but excellent theatre, is now playing pre-release films—and taking something like £1,400 a week in the process.

Nothing can be done about it at the moment, but it is an open secret in Wardour Street that at least two leading renting houses are determined to beg, borrow or build theatres in the central area just as soon as they can get permission, or find a seller.

They want them, not to compete with exhibitors, but to air their product.

LOOK out for some interesting resignations from the Ministry of Information before long.

Some of the senior trade men who moved in to Senate House at the beginning of the war did so voluntarily, as their contribution to the war effort.

Now, with Germany beaten, there is talk of resignations in the air.

FOR years now the KINE. has been urging the enormous importance of showmanship in the business of selling pictures to the public.

These days, happily, there are many signs that the industry is more conscious of the importance of exploitation than it has ever been.

Many signs point to this.

OUR own Showmanship Competition, which has now been resumed, is already attracting nearly a hundred entries a week, and, as KINE. readers know, Columbia and Gainsborough, both companies who are very keen on exploitation, have already offered to give supplementary prizes.

There has also been the announcement of the spectacular competition to put over "Henry V."

NOW to-day comes news of the £150 competition which United Artists are running for "The Fifth Chair," in association with this journal.

All these things stimulate exhibitors and managers in the fundamental job of the industry—the job of putting films over.

A FEW days ago I talked over the whole business of showmanship with Bob Wolff, head of RKO-Radio. Mr. Wolff is another of the senior Wardour Street executives who appreciate the value of getting behind a picture after they have fixed the contract with the exhibitor.

In Wolff's opinion, in fact, good showmanship can put 25 per cent. on to a picture's gross.

Believing in the importance of the subject, he has lately opened an exploitation department in the RKO-Radio organisation, and has just recently added to its staff.

STATISTICS can be fascinating things. I must say I find plenty of good reading in the official statement from the Board of Trade to-day giving the recent figures of films shown in Britain.

There are all sorts of comments that spring to mind—the increase of the percentage in British films being only one of them.

ONE of the most interesting points, surely, is the statement that the number of films recorded in the last year for registration is exactly the same—466—as the year before.

Despite this, however, the aggregate footage of films shown increased by 83,000 feet.

YOU do not have to be a senior wrangler to work out the fact that this means that films in the aggregate are about 200 feet longer apiece.

This is a striking figure, for we are all of us very much wrapped up in this question of the length of really big features. Some people favour them, some are critical.

Our own view, for what it is worth, is that a film is as long as its own merit. But no film should be shot in twelve reels if it can be just as entertaining in eleven.

GEORGE PARISH, of British National, about whom the rumours have been busy, is at present away from London at his Sussex home on a month's sick leave.

George has had a very strenuous time during these war years, and had reached a point a fortnight ago when it was essential to give up all activities for a while and rest.

SOME of our northern exhibitors have occasionally criticised the name of the Society of Cinematurians, that genial organisation which functions in Lancashire.

Indeed, the title has occasionally inspired speculative and even ribald comment, but now its title has been given the distinguished blessing of J. Wellesley Orr, Manchester stipendiary magistrate.

This, said Mr. Orr, was a magnificent name, almost Shakespearean in the way it tripped off the tongue.

A PLEASANT little ceremony in town last week after the 20th Century-Fox convention.

Managing director Francis Harley was presented with a silver salver by sales chief Sutton Dawes, on behalf of executives and staff, as a memento of his leadership of the company during the difficult war years.

Spyros Skouras, president of the whole organisation, was present at the meeting, with Murray Silverstone, head of the 20th Century-Fox International Corporation.

I CALLED on Spyros Skouras earlier in the week. He is on his way back to the States following a trip to Greece, where he has been arranging to send relief to that war-stricken country.

His business in London has nothing to do with films, although he naturally looked in at his Company's convention.

Indeed, when I spoke to him, he seemed more interested in getting back to New York to see Arthur Rank.

But Mr. Skouras is mightily pleased with the successful way in which his company's overseas organisation is handling the release of Arthur Rank's films in the Dominions. Distribution in Australia is particularly good.

GABRIEL PASCAL is back in London after a trip to Paris. Before that he was in Egypt looking over the Sphinx for "Cæsar and Cleopatra."

There is some speculation in the trade about the disappearance of the name of Pascal from the list of directors of Independent Producers, one of J. Arthur Rank's many companies.

Pascal is believed to have followed Paul Soskin out of the company. But in discussing such subjects, our Gabriel seems to have picked up a wrinkle or two from the Sphinx.

MANY Wardour Street people will be shocked at the death of John Hicks, Paramount's foreign vice-president. Incisive in business life, he had a great gift of friendship, and was well liked in this country—as much by the little fellows in the industry as the big executives.

On his last visit to this country I remember how he recognised the doorman at the Plaza.

Suddenly crossing the road he shook hands with his old acquaintance and engaged him in a long talk about the way the customers were taking the film.

Just a simple thing, but typical of the man.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Cruelty to Stars

ACCORDING to my hated rival, old "Scoopy" Stroller, someone has been writing to the weekly Press for assurance that film actors are not subjected to cruelty during the making of a film. On the contrary, and here we have the backing of a thousand film critics, if there is any cruelty in film production it is not to the actors but more usually to the people who have to witness their performance. As for cruelty to dumb film actors —No! In this connection I can only quote my own experience under that celebrated maestro and star tamer, Michael Balcon.

It was a magnificent and awe-inspiring sight to watch him, with waxed moustache and flashing white teeth, stride on to the set, his highly polished patent leather topboots gleaming in the arclight, his scarlet riding breeches and tight-fitting Hussar tunic looking immaculate, what time he cracked his whip at some snarling star who had obstinately refused to jump through the hoop, sit up and beg, juggle a great coloured ball on his or her damp snout, or had clumsily dropped a piece of fish thrown as a reward for some feat of intelligence or dexterity. Of course, there was a story that some of them had been doped before going through their performances but Balcon prided himself that he never worked anything but untamed stars, and while he was strict, he was also kindly

Science Notes

WHILE we would not deny that Bing Crosby has done a great deal to accentuate the positive and may even have been said to have, to some extent, minimised the negative, it has been left to that Mancunian savant, Professor Harry Buxton, to embark on the more hazardous undertaking of splitting the infinitive. We are happy to report that Professor Buxton's experiments are meeting with such success that he now intends to advance them to a stage where he hopes to eventually eliminate the aspirate.

Getting Their Deserts

AMONG the more useless occupations we had always been told was that of carrying coals to Newcastle, importing nuts to Brazil, or selling hot air to Hollywood. It has been left to Gabriel Pascal to think up the idea of taking a Sphinx to Egypt for "Caesar and Cleopatra"... Hence, as the saying goes, "the pyramids"!

A Prayer

CIRCUIT booking chiefs must have an awful lot to say
When every night before they sleep they kneel and softly pray
For blessings on sales managers and others who are meek,
With prayers that travellers' tongues won't grow too big to fit their cheeks.

BRITISH FILMS IN AMERICA

WHAT are the facts about the chances of British films in the United States? Are the Americans really prepared to take our films, if they are good enough, or are they anxious to squeeze them out? Powell and Pressburger, back from the States, insist that there is a square deal over there for British producers.

They Want to Show British Pictures —Providing They are Good Enough

by

MICHAEL POWELL

and

EMERIC PRESSBURGER

Powell and Pressburger recently returned from the United States, where they attended the first performances of "Colonel Blimp." Co-producers of many successful British pictures, they formed Archers Film Productions in 1941, and have since written, directed and produced a number of pictures together.

THERE is a bias against British films in America. But it is only a normal commercial bias, the healthy preference of any nation for its own product. This aside, the Americans, like us, enjoy anything offered to them that is good, irrespective of its country of origin.

That, in short, is our opinion after our recent trip to the United States. We went there unconvinced that there was any serious "plot" against British pictures. We return convinced that British films can get into the money in America—if they are good enough.

For ourselves, we have no reason to complain. Already six of our films have been shown in the United States — "Spy in Black," released by Columbia under the title of "U-Boat 29"; "Contraband," released by United Artists under the title of "Blackout"; "49th Parallel," released by Columbia under the title of "Invaders"; "One of Our Aircraft is Missing," Silver Fleet," by P.R.C., and "The Life and Death of Colonel Blimp," by United Artists.

MICHAEL POWELL

It seems to us that when the Americans buy an English film and they think it is good, they get behind it. All our experience during our visit bears that out. We had a warm reception from all sections of the film Industry, not least from the Trade press. We found that the Americans are anxious to see new ideas, new approaches to study films made in —to them—a new idiom.

This eagerness we found in New York, as much among the pressmen, who represent the attitude of the country as a whole, as among the film makers. In Hollywood it was even more marked.

There we found a good fellowship that had no national boundaries. We were allowed to go everywhere we wanted: we saw everything we wanted. There were no secrets, technical or otherwise.

Knowing that we were looking out for young stars to play in future pictures, producers like Goldwyn and Selznik gave us access to their young contract players, offered us the pick of them, and made no conditions.

We contacted the Hays Office and were affably received by Joe Breen. We found this organisation willing to extend the fullest co-operation.

Not only did it tell us the snags and the pitfalls, but advice was tended as to possible alterations that might make for the better acceptance of our films in the States.

We are arranging for all our scripts to be read by the Hays Office before we start work on them. A great deal of trouble may be saved by this means, for the Hays organisation can be very helpful. In the case of "Fanny by Gaslight," for instance, the word "Fanny" has a special, not exactly polite connotation in America. It is in situations like this that the Hays people can be of assistance—and are willing to be.

We are able to say that our films have received excellent treatment in the States. "Blimp" was shown privately in Hollywood on several occasions at the request of local producers, and always the American technicians who saw it were enthusiastic.

The Press treatment it received was no less satisfactory. That powerful magazine *Life* gave it a five-page display, for instance.

The publicity for "Blimp," as originally designed by the American renters, introduced a sex angle into the posters and advertising copy. Influential American journals, such as *Time*, criticised this "slant" as being in doubtful taste and misleading as to the content of the film. As a result, the whole campaign was changed. Here is an instance of co-operation that is extremely heartening.

While we would not say that the American business executive is entirely happy about the progress of British films in America—an attitude which, after all, is only natural—we are convinced that the creative people at the top, and that includes the enlightened producers, really do like and welcome our films as a vital new influence and a healthy stimulus to competition.

But there were certain things which we found out for ourselves that should be borne in mind by British film makers who have an eye on the American market.

We feel that the personal angle in selling British films to America is of first importance, at least at the present time. In our experience we found that by being on the spot, and by meeting the American renters and Press personally we were able to do much more for the better reception of our product than could otherwise have been achieved.

We have found, too, that a continuity of work is vital to success in America. An isolated film may have a success in the States, but a whole series will have an immeasurably better chance of making a real impression on the American market.

For instance, in Wendy Hiller this country has a star of real magnitude, but she has appeared in only three films in something over five years. What publicity can we expect to get for her in the States in those circumstances? But if we could introduce her to the Americans and guarantee that they will be in six months' time after that, we could obtain some constructive American publicity for her.

E. PRESSBURGER

This is even more apparent when you come to realise, as we have done, what a scientific approach is now being adopted by the Americans in their publicity sphere. We found that as the time comes for a film to be generally released, polls are taken in selected areas to discover if the public are sufficiently aware of the picture, its stars and its attractions. If the result is not considered satisfactory, the film will be withheld and a further publicity campaign launched.

To do this you must have money and a long-term policy of production and star building. In this country we used not to have these things: we are beginning to get them. And until we get them we shall have a hard fight to gain a footing in America. But do not believe that America in general, and particularly the best creative elements in America, do not want our films. Do not think the raw stock shortage is an excuse to operate against British films. Preston Sturgess told us that he could not get footage for a picture just before we left.

America wants our films if they are good. Obviously they *must* be good. *And they must be sold constructively.* It is up to us to learn how to do that and, above all, to maintain a steady supply. The market is there—waiting.

London Trade Show Diary

NEW FILMS TO BE SCREENED BETWEEN MON., JUNE 11 AND FRI., JUNE 15

Monday

Youth on Trail
(Columbia)

Studio One. 10.45 a.m.

Cast: Cora Sue Collins, David Reed, Eric Sinclair, Georgia Bayes, Robert Williams, Mary Currier and John Calvert. **Director:** Oscar Boetticher, Jun.

A present-day problem is dealt with in this compact melodrama of the difficulties confronting the younger generation.

The woman judge of a juvenile court asks for funds to combat juvenile delinquency. She is refused by the authorities, and, to prove her point, raids a roadhouse frequented by the young set.

Her own daughter is caught in the police net.

From this beginning is built up a story which links drama with topical point. The daughter is nearly trapped into marriage by a boy bandit who has his father's murder on his conscience. Following a swift gun duel between the boy and the police, many of to-day's debatable points are discussed.

Tuesday

I Didn't Do It
(Columbia)

Studio One. 10.45 a.m.

Cast: George Formby, Billy Caryl, Hilda Mundy, Gaston Palmer, Jack Daly, Carl Jaffe, Marjorie Browne, Wally Patch, Ian Fleming, Vincent Holman and Dennis Wyndham. **Director:** Marcel Varnel.

George Formby has made another comedy in this hilarious story of a young man who is stage struck and who is mistaken at a Bloomsbury boarding-house, full of "resting" actors, as an "angel," ready to back a cabaret show they are planning.

That is George's preliminary headache.

There is a murder in which a jealous trapeze artiste settles old scores with his ex-partner, and George unwittingly stumbling on the murderer's identity and is nearly poisoned. There are misunderstandings and high jinks all round, and romance. Before George is cleared the floor show goes on.

Three comedy songs are featured in the production.

The Way to the Stars
(United Artists)

Palace Theatre, Shaftesbury Avenue. 2.30 p.m.

Cast: Michael Redgrave, John Mills, Rosamund John, Douglass Montgomery, Stanley Holloway, Renee Asherson, Felix Aylmer, Basil Radford, Bonar Colleano, Jun., Joyce Carey, Jean Simmons and Trevor Howard. **Director:** Anthony Asquith.

"The Way to the Stars," formerly known as "Rendezvous," is a story of people from different parts of the world (Santa Monica and Norwich, the Bronx and Bow, Fifth Avenue and Kensington) who met at Halfpenny Field, an aerodrome in England.

It is a story of real people.

The Inn of the Golden Lion at Shepley is the rendezvous in those brief hours when they have a chance to lead a private life. There in the lighter side of their existence, we get to know them—their loves, their secrets, their songs, their jokes, their joys and sorrows. Meeting them is said to be an inspiration for to-morrow.

Michael Redgrave as David, John Mills as Peter, and Basil Radford as "Tiny" Williams are members of the R.A.F. Douglass Montgomery (Johnny Hollis) and Bonar Colleano (Joe) come with the U.S.A.F. to share Halfpenny Field with the British.

Rosamund John (Miss Todd) manages a small hotel near the airfield and falls in love and marries David.

Renee Asherson (Iris) lives at the hotel with her aunt (Joyce Carey) until she falls in love with Peter.

Felix Aylmer plays the old vicar, and Stanley Holloway has a comedy rôle.

"The Way to the Stars" was produced by Anatole de Grunwald from a screen play by Terence Rattigan for Two Cities Films.

Wednesday

The Doctor's Courage
(Columbia)

Studio One. 10.45 a.m.

Cast: Warner Baxter, Hillary Brooke, Jerome Cowan, Robert Scott, Lloyd Corrigan, Emory Parnell, Stephen Crane and Charles Arnt. **Director:** George Sherman.

The developments in this drama of a dinner party and murder in a sealed study are described as "unexpected."

The widow of the victim had been married twice before, and both husbands had met violent deaths. There are other suspects—an author, a Spanish dancing duo, an eccentric old gentleman, and a studious young man.

The exciting events are said to hold interest. One intriguing sequence deals with two earth-filled boxes, believed to be inhabited by two vampires (or are they?) in the basement! There are several other thrills and a hint of romance, before the climax—a logical dénouement, is reached with no cheating by hiding clues from the audience.

Thursday

Men of the Deep
(Columbia)

Studio One. 10.45 a.m.

Cast: Chester Morris, Victor McLaglen, Jean Rogers, Veda Ann Borg, Amelita Ward, Robert Williams, John Tyrrell and Fred Graff. **Director:** Del Lord.

Love of the three-angled variety and a tale of present-day salvage operations are blended in this dramatic story.

Chester Morris is boss of a peace-time salvage company, and his partner is a woman, daughter of his late employer. She loves him, but he still thinks of her as "the kid who used to visit the works," though he loves his buddy, Victor McLaglen's, girl friend. Their actions get tangled when each tries to trick the other by telling tales about broken dates to each other's girl friend.

The two friends come to blows—but there is a heart-warming and highly exciting ending when Chester Morris risks his life to say his pal.

Jack Lonsdale, manager of Palace Theatre, Burnley, for two years, is moving to the Grand Theatre, Doncaster. He takes up his new post in a week's time. Lonsdale has spent over 30 years in the entertainment business, beginning as a call-boy at the Palace Theatre, Halifax.

Board of Trade Analysis of Films Registered

THE following official statistical analysis was released by the Board of Trade this week. It is based on films registered for the year ending in March, 1945:—

LONG FILMS.

British Long Films.

Registration.	No. of Films.	Registered length (feet).	Renters' quota length (feet).
Exhibitors' quota only ..	26 (25)	102,736 (95,574)	—
Renters' quota (single) ..	12 (13)	90,744 (91,314)	90,744 (91,314)
,, ,, (double) ..	11 (11)	83,957 (93,277)	167,914 (186,554)
,, ,, (treble) ..	18 (21)	169,361 (180,115)	508,083 (540,345)
Total	67 (70)	446,798 (460,280)	766,741 (818,213)

Foreign Long Films.

No. of Films.			Registered length (feet).		
Renters' quota.	Exempt under Section 4.*	Total.	Renters' quota.	Exempt under Section 4.*	Total.
377 (374)	2 (2)	379 (376)	2,660,221 (2,563,625)	14,815 (16,599)	2,675,036 (2,580,224)

* Films of limited demand.

SHORT FILMS.

1. *British Short Films.*

Registration.	No. of Films.	Registered length (feet).	Renters' quota length (feet).
Exhibitors' quota only ..	27 (20)	37,907 (26,782)	—
Renters' quota	130 (108)	171,553 (129,809)	171,553 (129,809)
Total	157 (128)	209,460 (156,591)	171,553 (129,809)

2. *Foreign Short Films.*

No. of Films.	Registered (and Renters' quota) length (feet).
354 (339)	355,096 (349,093)

III. SUMMARY OF RENTERS' QUOTA.

	Renters' quota length (feet).			British percentage.	Statutory minimum percentage.
	British.	Foreign.	Total.		
Long Films ..	766,741 (818,213)	2,660,221 (2,563,625)	3,426,962 (3,381,838)	22.37— (24.19)	20
Short Films ..	171,553 (129,809)	355,096 (349,093)	526,649 (478,902)	32.57 (27.1)	15

The corresponding figure for the previous year is shown in parenthesis.

June 4, 1945.

CONTRIBUTIONS GIVEN TO C.T.B.F.

The sum of £50 has been sent to the C.T.B.F. from the Gloucester War Charities Association through the auspices of E. C. Rogers, general manager of Poole's Theatres, Gloucester. Further, £79 1s. 6d. has been received from the Nottinghamshire County Council from Sunday opening, and another contribution from A. H. Goodey, of the Regal, Banbury, of £63 12s. 2d., the proportion of a charity performance.

"Glebelands" has had a record year with an increased nomber of patients, and since April there has been a waiting list on several occasions

A report has been received from one of the orphans cared for by the fund, who is at a school in Essex. This little girl is very happy in her present surroundings.

The Board of Management has anticipated a number of applications from returned members of the Forces. Applications are already being received and dealt with. A widow of one trade member appealed to the fund for assistance in the case of her two children, both of whom had to have an operation. Arrangements were made whereby a hospital dealt with the case without charge, and the children's convalescence was paid for by the Fund.

"WESTERN APPROACHES"

Huge Success in Australia

One of the biggest successes in years in Australia, the M. of I. films "Western Approaches" appears to have embarked on an indefinite run in Melbourne.

Gordon Ellis, general manager of the British Empire Films which is distributing "Western Approaches" in Australia and New Zealand, states that it is already in its tenth week at the Central Melbourne, and in its fifth week at the Embassy, Sydney.

The release arrangements are being backed by one of the biggest exploitation campaigns for any film handled in Australia for many years.

C.E.A. WILL CRUSADE E.T. AT THE GENERAL ELECTION

"We Want Relief Before we are Ruined," says Executive's Report

THE C.E.A. has decided to make Entertainment Tax the subject of its campaign at the General Election. This was decided at the last meeting of the executive committee, which recommends all branches to hold an immediate meeting for the purpose of making arrangements for interviewing all the candidates in each constituency within the branch area.

The association has stated its two objectives. They are:—

This is an educational campaign. It will be useless to ask candidates to pledge themselves to immediate reduction under present war-time conditions. The object is to acquaint them with the fact that E.T. is the most serious problem of this trade, and to see that each candidate gets in his mind that this trade's claim for taxation relief as early as possible ranks either higher or as high as that of any other trade.

Every member of the association should know his M.P. It is surprising how many do not. The deputations to all the candidates will accomplish this. Opportunity should also be taken to ascertain which M.P.s either have (or are likely to take) a sympathetic interest in the problems of our trade.

W. R. Fuller, general secretary, has asked branches to report when the election results are made known on the interviews with the successful candidates.

He states: "In view of the early date of the election, prompt action is requested."

Prices Doubled

Every member is being circularised with notes on the influences of E.T., which they are asked to supplement with their own experience.

These notes recall that in 1939 the seats available to the public in the average kinema ranged from 6d. to 2s. 6d. To-day the prices ranged from 1s. to 3s. 6d., the latter prices becoming increasingly difficult to fill.

These figures showed that the rate of tax in 1939 was 16 per cent., compared with the 40 per cent. tax to-day.

The report states:—

It has been possible for the Trade to suffer this extraordinary high rate of taxation on account of war-time prosperity.

Since the outbreak of war the index figure of 100 for cost of living has increased to 150. Similarly, wages have increased nominally by 50 per cent., so that wages have kept pace with increased costs of living. Actually wages have increased by about 90 per cent., the extra money being due to long hours of working, much of which was paid at overtime rates.

In addition, other sources of income enjoyed by kinemas have been due to restriction of travel; troops, especially the American Army; and absence of competition owing to defence restrictions of crowds.

Increased Competition

Since VE-Day, overtime is disappearing. Wage increases to-day about meet increased cost of living. The Americans are returning home. Our troops are abroad. All competitive forms of entertainment are resuming and basic petrol is restored.

We are left to face the future with taxation two and a half times that of peace time, when it was then acknowledged to be exceptionally high. Most of our war-time prosperity has returned to the Chancellor of the Exchequer in E.P.T., and we are not left with any reserves.

To put us on an equivalent pre-war basis, we ought to be able to offer the public a seat, tax free, at 9d. to compare with the pre-war seat at 6d., tax free. We want a seat at 1s. 3d. on which the tax is less than 7½d., as at present.

The public, the report suggests, thinks the exhibitor benefits chiefly from the increased prices.

Before Ruin

"We want relief before we are ruined," it states.

The Trade must be at "the head of the queue" as soon as the Chancellor makes concessions.

The executive committee hints at a possible consideration of the case at the suggested October emergency Budget.

Continued taxation will cause gradual decrease in patronage.

TAX REVISION AT GENERAL ELECTION

A general meeting of the London and Home Counties branch of the C.E.A. is to be held to-morrow morning in Victory House, Leicester Square, to discuss Trade policy in the General Election.

Chief item will be the problem of placing the case for Entertainment Tax revision before individual candidates.

C. A. Mathes will be in the chair.

Lancs "Old Boys" Have a Party

"Ladies' Day," one of the principal events in the summer programme of Lancashire Cinema Old Boys' Association, took place last week.

It was celebrated in the rural surroundings of the "Axe and Cleaver," Durham. The principal event of the day, the ladies' bowling competition for the Ben C. Giggs cup, was followed by tea and a social.

Michael Redgrave and Rosamund John in Anatole de Grunwald's Two Cities' film WAY TO THE STARS, United Artists release

NORMAN WALKER TO RUN THE D. & P. STUDIOS

Arthur Rank has appointed Norman Walker as general manager of the Denham and Pinewood Studios. Capt. Walker has been asociated with him since he entered the film business in 1935. He advised him on the lay-out of the Pinewood Studios.

CAPT. N. WALKER

Walker, who is a Lancashire man, may rightly be described as a pioneer in the film Industry. He has made films in France, Morocco, Spain, Egypt, the Sudan and Norway, and has directed many notable British films since 1928, when he made his first feature, "Tommy Atkins," for British International.

His greatest commercial success was "The Middle Watch," which was voted the best British film of 1931 and with which he "gate-crashed" the Roxy Theatre in New York. This was the first British picture to be shown there.

G.B. IS REOPENING ITS LONDON CHILDREN'S CLUB

With the lifting of the ban on the London area the Gaumont-British Junior Club is concentrating on the reopening of clubs which were closed because of war conditions, together with the opening of a number of new clubs.

Nearly a hundred clubs are in operation throughout the country. Reopenings are planned at Southall, Finchley, Hendon, Cricklewood, Palmers Green, Finsbury Park, Sutton, Morden, Chatham, Bromley, and twenty-seven of the other principal suburban halls.

U.S. Faces New Rawstock Allocation

"Kine." Cable from "Motion Picture Daily," New York

RAW STOCK allocations for the third quarter of the year are 622,000,000 feet for the kinema industry, 2,700,000 under second quarter, but 21,000,000 over the first quarter.

WARNERS' resignation from Hays Office is final and took effect on June 1.

HAROLD HOPPER has resigned from general managership of M-G-M Studios. He will finance picture production in future.

IRWIN SHARPIRO is forming United Screen Attractions. He will be distributing thirty features in the new season.

ABOUT 100 Hollywood features, which have been withheld from export by wartime censorship restrictions, will be available for export after June 9, when three year compulsory censorship ends.

GOVERNMENT is relaxing theatre remodelling restrictions, permitting expenditure of up to $5,000 annually without War Board authorisation. Figure formerly was $200.

CANADA is lifting restrictions on workers taking theatre jobs with exhibitors. They are now able to get workers in open labour market.

Belfast Film Society is looking for a hall to hold at least 600 people for its shows.

McMurray and Monroe, which owned the Gardens kinema, Warrenpoint, destroyed by fire two or three years ago, has been successful in getting a licence to rebuild the kinema.

"Kine."—U.A. Competition for "The Fifth Chair"

£150 in Prizes—Open to all Readers

UNITED ARTISTS, by arrangement with the "Kine.," is sponsoring a nation-wide Managers' Exploitation Contest for the release of "The Fifth Chair," Jack H. Skirball's comedy starring Fred Allen. The film is now playing to capacity business at the London Pavilion.

Prize money of £150 will be given. First prize will be 50 guineas, second 25 guineas, third 10 guineas.

There will be 10 consolation awards of five guineas each.

Entries are not limited to any particular circuit and are open to any proprietor or manager who "puts over" the film.

Equally, *all* readers of the KINE. can compete. They do not have to be members of the KINE. company of Showmen, as applies to the journal's main competition.

But a prize or mention in this special competition will count towards membership of the Company of Showmen for the other competition.

Exclusive

This KINE.-United Artists' contest for exploiting "The Fifth Chair" has nothing to do with any other trade paper, and is open only to readers of the KINE.

The contest will cover each and every branch of advertising, press publicity, tie-ups, stunts and exploitation generally.

The small theatre with limited scope will stand an equal chance with the more important houses, as each campaign will be judged solely on its individual merit and irrespective of the limitations of the situation concerned.

The judging will be by a Committee consisting of The Showman of the KINE., David H. Coplan, managing director United Artists, and Ben Henry, representing Producer Jack H. Skirball.

Starts at Once

The competition opens immediately, and lasts until the playing dates are completed. Details of how entries are to be submitted will be published shortly. The judging will take place about the end of November and will be based on actual copies of press advertising and editorial, photographs of stunts and other data sent in after the period of exhibition, to the KINE.

It is expected that despite the necessary limitation due to immediate post-war conditions, some striking methods of exploitation and publicity will be used to "put over" what all concerned with it realise to be an outstanding comedy.

Helping the Box-office

The object in instituting this managers' contest is to give every manager throughout the country showing the film an incentive to go all out in a strenuous endeavour to put over "The Fifth Chair" in a manner that will be best calculated to bring in the maximum possible results.

Extra details about the competition will be announced in the KINE. Showmanship section as the general release date of "The Fifth Chair"—July 9—approaches.

At the end of the 20th Century-Fox Victory Convention held last week-end, Managing Director Francis Harley, received a silver salver, presented by Sales Director Sutton Dawes on behalf of 20th Century-Fox and British Movietone News executives—in appreciation of the way he led the company in wartime. Spyros Skouras, President of 20th Century-Fox Corporation and Murray Silverstone, President of the 20th Century-Fox International Corporation, were at the presentation. Left to right: Spyros Skouras, Francis Harley, Murray Silverstone, R. Sutton Dawes

SPYROS SKOURAS ATTENDS THE 20TH-FOX SALES CONVENTION

ONE of the most successful sales conventions yet held by 20th Century-Fox took place over the week-end. Spyros P. Skouras, President of the Corporation, and Murray Silverstone, President of 20th Century-Fox International Corporation, supported Francis L. Harley, managing director.

On Friday Home Office Executives and branch managers viewed two of the greatest attractions ever made by the company, "A Bell for Adano," starring John Hodiak, Gene Tierney and William Bendix, and "Billy Rose's "Diamond Horseshoe," in Technicolor, starring Betty Grable, Dick Haymes, Phil Silvers and William Gaxton.

Delegates who were greatly impressed by the box-office and entertainment values of what they termed "two smash-hits."

Spyros Skouras, Murray Silverstone, Francis Harley and Sutton Dawes were among those who inspired the assembly with heartening news of the Company's great and stable position to-day and the line-up of outstanding attractions they would be called upon to handle.

Presentation to Mr. Harley

A pleasant little ceremony marked the close of proceedings which had gone with a swing throughout the three days conclave, when Mr. Harley accepted a silver salver presented to him, as a mark of the esteem with which he is held throughout the organisation, and in appreciation of his great leadership and guidance through the years of conflict, 1939-1945. Words conveying this purport were engraved on the salver, together with facsim signatures of the executives of 20th Century-Fox and British Movietonews, who had subscribed to the gift, together with those of Mr. Spyros Skouras and Mr. Silverstone.

Pictures to Come

Apart from the films mentioned, other great forthcoming attractions include "Don Juan Quilligan," with William Bendix, Joan Blondell and Phil Silvers, "Junior Miss," with Peggy Ann Garner, and Allyn Joslin, "Where Do We Go From Here," in Technicolor, with Fred MacMurray, Joan Leslie and June Haver, "Nob Hill," in Technicolor, with Peggy Ann Garner, George Raft, Vivian Blaine and Joan Bennett, "State Fair," in Technicolor, with Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine, "Captain Eddie," with Fred MacMurray and Lynn Bari, "Dragonwyck," with Gene Tierney and Vincent Price, "The Dolly Sisters," in Technicolor, starring Betty Grable, June Haver and John Payne.

FILMS DO NOT PRODUCE "DEAD-END" KIDS

Manchester Stipendiary Defends Kinemas

J. WELLESLEY ORR, the Stipendiary Magistrate of Manchester, made two firm pronouncements at the meeting of the Society of Cinematurians, held at the Regal, Manchester, last week: He exonerated kinemas from responsibility for juvenile delinquency; and he welcomed the 15 per cent. British film quota and expressed the personal hope that the figure would be increased.

"I am a great admirer of the skill and the way in which pictures are produced, but I do lament, to some extent, the prevalence of everything American," confessed Mr. Orr. "I think we follow the American technique too slavishly. I know it is said that English pictures are second-rate and that we only get good pictures from Hollywood. I do not believe that for one minute. I think the public like a good story, well portrayed. In my opinion the American picture sacrifices too much to rush and movement. One does not go to a kinema to see such restlessness.

Less Restfulness

"One does not get the restfulness to be obtained in a theatre, in spite of the fact that it has not such comfortable seats as you have, smoking might be forbidden, and you often have to pay through the nose.

"The kinema gives us far pleasanter surroundings, but the theatre gives us more restfulness.

"Personally, I welcome the 15 per cent. English films you have to produce. My regret is that it is not more. I hope the day will come when the figure will be higher.

No Harm to Juveniles

"People often say to me: 'Don't you think the kinemas cause harm in inculcating ideas in children's minds that lead to juvenile crime?' It may raise your spirits and abolish many qualms you may have if I say I can recall only two cases where delinquency was definitely attributed to kinemas. Parental control and religious teaching have largely gone by the board, and that may be the cause of the trouble."

The stipendiary magistrate of Manchester admitted that he was stumped when Sam Radford, of G.F.D., who presided, asked:—

Licencing Difference

"What is the reason for the difference between a kinema or theatre licensee and the hotel licensee, inasmuch as the holder of a public-house or hotel licence cannot sit as a magistrate, whereas the licensee of a theatre, who under an old Act of Parliament might be included in the term 'rogues and vagabonds,' is not so precluded? Needless to say, we object to the term 'rogues and vagabonds.'"

"I cannot answer that question," replied Mr. Wellesley Orr. "Of course, if licensees sat on a licensing bench, they would be in a delicate position when dealing with other licensees.

"In the old days of strolling players and actors might have been described as 'rogues and vagabonds,' but no one regards them in that light to-day."

...dle in "Home Sweet Home"
...Mancunian Production

COLUMBIA PICTURES
PRESENTS

SHOCKING?..... Yes! . THRILLING?..... S!

– but every amazing s

YOUTH ON

CORA SUE COLLINS · DAVID REED · E SIN
GEORGIA BAYES · ROBERT W AMS

LONDON TRADE SHOW, STUDIO ONE, OX D STR

COLUMBIA PICTURES

LONDON TRADE SHOW, STUDIO ONE, OXFO STR

D STREET, W.1, MONDAY, JUNE 11, 10.45 a.m.

STREET, W.1, WEDNESDAY, JUNE 13, 10.45 a.m.

SHINE ON HARVEST MOON
OLD ACQUAINT
NYMPH
AND OLD
THOUGHT OF YOU
FLIGHT FROM FOLLY
THE DOUGHGIRLS
THE CONSPIR
TO HAVE AND HAVE NOT
HOLLYWOOD CANTEEN
HOTEL BERLIN
MR. SKEFFINGTON
CONFLICT
OBJECTIVE BUR
Pretty Sweet for Warner Showmen!
JACK L. WARNER, Executive Producer

WEST COUNTRY M.P.s TO BE TACKLED

E.T. Campaign Opens

IN order to press their claim for a reduction of entertainment tax as early as possible, all the candidates for the coming General Election in the constituencies in the area of the Devon and Cornwall branch of the C.E.A. are to be asked to receive a deputation.

This decision was reached at a meeting of the branch at Plymouth on Friday which had been postponed from the previous Tuesday in view of the special meeting of the C.E.A. Executive in London.

Members generally expressed approval that the question of entertainments tax had been substituted for Sunday opening as they feel that the former is a matter which affects everyone in the Trade.

Case for Relief

It was decided that a letter should be drafted to each of the political candidates in the 14 constituencies covered by the branch, asking them to receive a deputation which would point out that the Industry ranks as high as any other trade for relief from the entertainments tax.

The Chairman (LESLIE G. HILL) pointed out that since VE-Day business in the kinemas had declined, and he agreed that it was a right and proper decision that the question of taxation was of much greater importance to the bulk of kinemas than Sunday opening which did not affect everyone.

Monopoly Report

A report was also made on the Monopoly Report recommendations, and the Chairman explained how the Industry "working party" was formed.

Unemployment Contribution

A matter of general interest was mentioned by H. B. MATHER respecting unemployment contributions for kinema cleaners. He stated that recently one of his cleaners had presented an unemployment book for stamping, but pointed out that he had never before been called upon to do so.

To ascertain the real procedure he made enquiries and was then informed that it did not matter how many hours a cleaner worked. They came under the domestic rate provided their employment took place during hours when the kinema was not open to the public and that in such circumstances unemployment insurance contribution need not be paid.

The next meeting of the branch was fixed for June 26.

C.M.A. Outing

The Cinema Managers' Association (Scottish branch) has arranged for a Sunday outing on June 24 to Rothesay, and it is expected that nearly 100 members and friends will spend a day in the Scottish "Madeira." Lunch and tea will be served in the Regal Cinema Café.

Constance Moore in EARL CARROLL'S VANITIES, a British Lion-Republic presentation

WAR TIME LOYALTY OF STAFFS

Scottish Branch Appreciation

THE loyal work of members of kinema staffs during the war period was warmly praised by the chairman of the Scottish branch C.E.A., James McBride.

In the opening meeting MR. MCBRIDE said that as this was the first branch meeting since peace had been declared in Europe, he thought they should agree to a resolution thanking all members of the kinema Trade for services rendered during the past five years. From barrow-boy to managing director, from spool-boy to manager it could truthfully be said that the kinema Trade had responded nobly. They had kept up the morale of the country, and although there had been a great shortage of staff and they had gone through many trials, the work had been done in a very excellent manner.

Staffs had been loyal and everything had been settled without strikes. The Trade had played no mean part in keeping up the morale of the country. They had helped considerably in charitable efforts during the five years and yet their only recompense had been an increase in Entertainment Tax; he hoped this and other items would soon be remedied.

Mr. MCBRIDE also paid tribute and thanks to the chairmen and secretaries of all the sections for the part they had played in keeping the work of the branch going.

While they remembered the living they must not forget those who had fallen in their country's service. A minute of silence was then observed.

On Parade on VE-Day

RITSON BENNELL said he thought also that it might be put on record their appreciation and thanks to the kinema staffs for their behaviour during VE-Day celebrations. As far as he knew, no case of voluntary absenteeism had been reported. This was agreed to, as also that a copy should be sent to the N.A.T.K.E.

SCOTTISH PLEA FOR MORE KINEMA ILLUMINATION

Use of Decorative Interior Lighting Recommended

PROTESTS against the continuance of the 25 per cent. cut in electric current were voiced at the first quarterly meeting of the Scottish branch under the new arrangment. While many members urged an increase in exterior lighting the general opinion was that if interior decorative lighting were permitted it would add greatly to the attractiveness of the programme. James BcBride presided.

Regarding the questions by the various sections on the electricity cut, he read correspondence with the Ministry of Fuel. Lord Balfour had replied to their letter saying that the compulsory cut of 25 per cent. imposed on Industry was found to be having a detrimental effect on the output, and this was the reason why it had been removed. Everywhere the utmost economy was still required.

He was grateful for the help and co-operation of the kinema industry, and he hoped they would continue to exercise the strictest economy. He would give no undertaking that there would be no further restrictions this coming winter but left it with the exhibitors to fall into line with the restrictions, although he had no compulsory powers to impose them.

RITSON BENNELL said that they were not worried much about the interior lighting, but if they were allowed to use tab lighting they would be satisfied. The lighting of the tabs would mean that their decorative lighting could still be restricted.

GEORGE SINGLETON said he was of the opinion that decorative lighting was part of the show. They all knew however that the coal situation was serious and he would suggest that the matter be left to the good sense of the exhibitors. He had been a great believer in the use of electricity before the war, but it was obvious that all excess lighting at the moment could be forgotten and only essential lighting used.

Mr. MURRAY said that if they had permission to light the tabs this would greatly help. Any kinema looked dead without this.

Mr. MCBRIDE said that if they agreed to relax on any point they would have some exhibitors to go one better than their neighbours. If it was decided to light the tabs let's all do it.

He said that at the meeting with the Ministry of Fuel Mr. Singleton had made a good impression with his suggestion to curtail the hours of public screening. Although they were expecting a number of miners back from the Forces, yet that number was nothing compared to the numbers employed before the war, and strict economy was still necessary. The kinema was the servant of the public, and it was with the public good will in view that they must operate; he thought it would be advisable voluntarily to restrict kinema lighting as much as possible.

Mr. MURRAY said he thought it was up to them to hold our public, to give them more light and comfort inside.

JAMES WALLACE said whatever resolution they passed here it could not be binding as exhibitors not present would say they were not a party to the resolution, but this meeting could call on all exhibitors to exercise economy in the use of lighting.

RITSON BENNELL said that the recommendation should be definite. It should be recommended that screen tabs and decorative lighting should be used but the utmost economy should be exercised in all lobby and passage lighting. External lighting could be left over in the meantime. He suggested a circular on those lines should be sent out by the Secretary.

It was decided that a letter be drafted and submitted to the next Executive meeting for their approval.

Entertainment Tax

It was agreed to leave this question to the branch Tax Committee for discussion.

Executive Report

The Executive report was read by Mr. MCBRIDE saying that the meeting had dealt with the question of reclassification of halls. The secretary had written the General Secretary, who had informed them that the matter was too late for that meeting of the General Council but it had been put on the agenda for the next meeting.

The collections for the British Sailors' Society would finish on June 30.

The Northern Branch had put in a motion regarding the reduction in film hire, and it was agreed to support the resolution.

Scotland Doesn't Want S.O.

Scottish delegates had opposed making Sunday opening an election cry, pointing out that Scotland already had a resolution against Sunday opening. He had just received a telegram from Sir Alexander King, saying it had now been decided to delete Sunday opening and substitute Entertainment Tax for the Election campaign.

A. H. ALBIN said that none in Scotland wished Sunday opening, and GEORGE SINGLETON said in view of the fact that this had now been deleted from the campaign there was very little point in discussing it.

Billposting Charges

Mr. MCBRIDE said billposting charges had become a national matter. It had been raised at the General Council and remitted to a committee. They had had a letter locally from David Allen, Ltd., agreeing to continue at the old rate until May 16, but not any longer, and now it was intimated that the new rate would take effect as from June 1. Pending the General Council meeting, it was seen therefore that nothing further could be done in this matter.

The next branch meeting would be held in September, and on the invitation of A. H. ALBIN, it was agreed that this be held in Edinburgh on a date to be fixed by the Executive.

Glasgow Kinema Club Programme

This is Victory Celebration Week in Cinema Club circles.

To-morrow, Thursday, evening, a Victory Dance is being held in Green's Playhouse Ballroom from 9 p.m. to 3 a.m., and judging by the demand for tickets, it is already an assured success.

On Friday, in the Picture House Café, at 12.45 p.m., the closing luncheon of the season will be held. This is the usual June Ladies' Day luncheon, and the Ladies' Committee have completed their arrangements for another entertaining and delightful luncheon.

All past-presidents' wives are being the guests of the club, and it should be quite "a family party." Music and entertainment will be presented in the usual way the Ladies' Committee have of putting things over big.

D

Birmingham War Regulations Modified

TWO RETAINED

THE majority of the War Emergency Regulations has been withdrawn by the Birmingham justices. The two which are being retained are (a) that a qualified man or woman other than the licensee should be in charge of the fire appliances, and (b) that staffs should receive training in first aid.

Satisfaction was expressed at this decision by the Birmingham and Midlands Branch of the C.E.A. at its May meeting presided over by B. T. Davis.

Following upon the return of the basic petrol ration, and contemplating the introduction of later public transport, members thought consideration should be given to a reversion to the pre-war opening hours of kinemas on week-days.

Joint Committee Reformed

During the war the Joint Committee of the branch with the City Justices ceased to function. As the question of later hours of opening could best be dealt with by that Committee it was decided to reappoint it.

The chairman and vice-chairman were asked to select six members from the Emergency Committee to constitute a Joint Committee to consider the matter with a view to taking appropriate early action.

Training Scheme

The report compiled by Ivor Faull and C. W. Hutchin for the Technical Committee on the training of ex-servicemen and boys as projectionists submitted to the April meeting was again discussed, the Chairman formally moving its adoption.

Several members expressed disagreement with the suggestion that a training scheme in conjunction with the Education Committee should be prepared for boys leaving school at the age of 16. In their opinion, such boys should receive their preliminary training in the operating boxes of the kinemas. Then, if they showed an aptitude and liking for the work and a wish to make further progress, they should then have an opportunity of attending suitable classes at the Technical College or elsewhere with the object of developing their technical knowledge.

Sunday Films

H. B. Lane, chairman, Sunday Films Committee, reported that doubt was expressed at the meeting of that committee as to the suitability of one of the films reviewed for Sunday showing. It would, however, be re-viewed.

Circuit Attitude

On the question of training ex-Service men, it was pointed out that, while members would be happy to give them every possible assistance, they had obligations to fulfil to employees who had joined the Services.

It was hoped that many of these would be returning shortly, and therefore there would be a limit to the number of projectionists which could be absorbed.

At the moment the attitude of the circuits to the suggested training scheme is not known, and it was felt that such a scheme could not be carried out and financed by the independent exhibitors.

Eventually, it was agreed that Messrs. Faull and Hutchin should approach the Birmingham Education Officer in order to ascertain his views concerning the possibility of suitable classes for trainee projectionists being arranged at the Technical College.

Charity Collections

In December last a Joint collection on behalf of the British Sailors' Society and the *Birmingham Mail* Christmas Tree Fund was made in the Birmingham area of the branch, the collection on behalf of the former in other areas being deferred until the autumn.

It was now suggested that the week commencing September 2 would be suitable for this, and A. G. May undertook to organise the collection.

It was decided that the question of the *Birmingham Mail* Christmas Tree Fund should be discussed at the next meeting of the branch.

A request for the exhibition of slides publicising a garden party at the Edgbaston Botanical Gardens on July 21, in aid of the appeal by the National Association of Girls' Clubs was approved, subject to the discretion of the managements concerned.

"Nip" Raises £20,000 for M.N.

Lupino Lane, who has raised £20,000 for the Merchant Navy Comforts Service, was recently guest of honour at a dinner tribute to "Nip's" big effort.

Guests, led by Alderman Clemens, chairman of the Middlesex County Council, and R. H. Gillespie, chairman of Moss Empires, Ltd., danced the Lambeth Walk round the tables to the band of the Royal Marines conducted by Noel Gay with vocal refrain by Lupino Lane.

Lou Morris reiterated an old promise that the first collection he would make in the Regal, Guernsey, would be for the Merchant Navy Comforts Service.

Swansea Corporation Education Committee has agreed to purchase a film projector and library of films at an estimated cost of £300.

Betty Balfour's New Picture

Scene from Sydney Box's first Independent Production ACACIA AVENUE. All-star cast includes: Gordon Harker, Jimmy Hanley, Carla Lehmann, Betty Balfour. Photo shows: Gordon Harker, Noel Gordon, Henry Kendall, Betty Balfour

STOCKPORT EMPLOYEES COMPLIMENTED

At the annual general meeting of the Stockport and District Exhibitors' Association, A. E. Wright, who presided, stated that during the difficult war years local exhibitors had managed to work together in practically complete harmony, despite shortage of staffs and war-time regulations.

He congratulated all employees on the steadfastness and loyalty during enemy attacks, and for the manner in which they stood at the post of duty while there was danger overhead. It was commonly recognised how valuable had been the kinema screens, not only for entertainment but as a contact with the British public, as part of the war effort.

It was a matter for congratulation that no local kinemas suffered damage.

New Officers

Officers were elected as follows: Chairman, A. E. Wright (for the ninth year); secretary, W. Haydn Ellwood (Plaza); vice-chairman, F. Thornily; hon. treasurer, J. Brooks (County kinema, Redditch); delegate to South and East Lancs C.E.A., W. Haydn, Ellwood.

Plebiscite on Continuous

Manager Bert Butterworth, the Olympia, Darwen (Lancs), is taking a ballot of patrons on the question of continuous shows versus one house nightly.

Pointing out that now that VE-day is past, they will shortly be allowed to remain open until 11 p.m., he states in advertisements in the local papers. that this allows them to run a continuous performance from 6.15 p.m.

LATER HOURS FOR LONDON?

L. & H. C. Executive Meeting

LONDON exhibitors are to approach the London Passenger Transport Board with a view to finding out what the Board plans in respect to future public services. This was decided at last week's meeting of the London and Home Counties branch of the C.E.A.

The Executive Committee also decided to refer to the parent body the matter concerning the conditions relating to children's matinees, which is the only clause which applies to kinemas which has not been removed with the other Emergency Power Defence Regulations.

The modified S.O. conditions in Surrey and Middlesex were accepted. The meeting thanked Colonel Lewis for addressing the Middlesex deputation.

The half-yearly luncheon is to be held at the Dorchester on July 17, when a presentation will be made to the immediate past chairman, Cecil Bernstein. The luncheon is to be preceded by a branch meeting.

EMERY ADDS ONE

Acquires Pavilion, Cardiff

The J. F. Emery circuit, of Manchester, has completed negotiations for acquiring the leasehold of the Pavilion, Cardiff, as from June 11.

This theatre, which formerly had been operated by A.B.C., is Emery's first penetration into the South Wales zone.

There are 33 kinemas in the circuit. They are mainly situated in Manchester, Salford, Sheffield, West Bromwich and in the London area.

Twenty-nine out of the 33 kinemas in the J. F. Emery circuit collected £992 2s. 11d. for the British Red Cross during the year 1944.

Free Seats for Wounded

At Hastings, Alderman Tingle asked the chairman of the Watch Committee if it was possible for the kinemas in Hastings to permit disabled soldiers in hospital blue to visit the kinemas free of charge.

Alderman Ormerod, the chairman of the Watch Committee, replied that such a concession was entirely at the discretion of the kinema proprietors, adding that inquiries could be made on the subject.

Oldham (Lancs) Watch Committee renewed the licences of the Empire Theatre Royal. The Chief Constable stated kinemas and theatres could now stay open until eleven o'clock if desired.

A Page of Letters:—

The Trainees Start to Defend Themselves Against Criticism

"Don't Condemn a Beginner out of Hand Before you Give Him a Trial"

As a trainee manager, I should like to be "impudent and bumptious" enough to attempt to reply to the scathing and bitter remarks made about trainees by some members of the trade in your columns.

I have just left the R.A.F. after over four years' service. I am 25 and have been in the trade for a very short time. I was always keen to get into the film industry, and soon after my discharge the opportunity arose; I therefore became an "untouchable," a trainee manager.

I believe that managers who condemn us wholeheartedly and wholesale lack of the one great essential to their business—tolerance. Did they never err? Did they never make the very same mistakes we do? Did they never get a swift kick in the pants from their supervisors?

So far as reporting to the Powers That Be about my manager's actions, surely that would be just about the stupidest action a newcomer could adopt! Whose word is going to be taken—that of an experienced and trusted servant of the company concerned or that of a newcomer? I can well imagine what my own supervisor would think of me if I went over my manager's head in any matter, to say nothing of the reputation I should get among other managers. Or perhaps your correspondent thinks that it is the custom of trainees to get a bad name throughout the trade in the first few months of their service?

Experience Takes Time

Again—and I quote—"the profession is overcrowded through the introduction of so many incompetent trainees." How odd! So a trainee must be competent? Obviously, this correspondent expects to know all about a job before he starts it. Lucky man! I wish I could say the same for myself.

And now, suppose no new blood is taken into the Trade and given a trial? Are you going to have this great industry run by old men with stale ideas? Are you not going to give youth a chance to speak at all? Surely, if a man is good enough he will succeed in any business, not only in this. Or is it the competition of which you are afraid? I am not afraid of it, and I know nothing as yet.

I have tried in some small way to justify my existence. I can only finish by asking you not to condemn a person out of hand before you have tried him.

You also started once. Were you perfect?

Yours,

A TRAINEE.

(Name and address withheld at writer's request.)

WHAT ABOUT THE MEN FROM THE SERVICES?

In view of the fact that circuit training schemes have been criticised in your correspondence columns, would it be possible for you to obtain a statement from the sponsors of these schemes? They must have had some definite reason for starting the scheme. It apparently was not shortage of managers.

Have the circuits anything against experienced men that they prefer to train inexperienced men for their kinemas?

I should be most interested to have the other side of the question answered as I am sure most other managers would, especially as many experienced men will soon be coming back from the Services.

I realise, of course, that exhibitors are at liberty to engage anyone they like to manage their kinemas, but men who have spent many years in the business would like to have the cards on the table.

E. LOVE.

Hertford County Cinema.

An official of A.B.C., commenting on Mr. Love's letter, said to the KINE. :—

"The trade may take it for granted that all former A.B.C. employees who joined the Forces will be reinstated if they wish to return to the company."

"One-Sided" Views

I WAS extremely interested to read the "one-sided" views of the alleged surplus of kinema managers. It struck me forcibly that what ought to be a constructive debate has turned out a campaign against trainees.

I myself was once a trainee, and so was every other manager.

In my short three years in the business, I have toured the country in the capacity of relief manager, and I will say that some of the out-of-date managers never did know how to run a show.

I had a good, sound training under a good manager, short, no doubt, but *I was trained!* And before I was "passed out" I had to prove that I did know something about the business. New blood is needed and out-of-date methods dispensed with. Therefore my cry is: Get rid of some of the old fogies to make room for the new men.

ANOTHER ANON.

Jimmy Durante in M-G-M's forthcoming ZIEGFELD FOLLIES

SEVEN POINTS TO REMEMBER— TO HELP THE PROGRAMME

Peace on Earth is being sought by the world, but can we hope for peace of mind in the kinema? I mean peace and contentment in which to enjoy the programme without:

(1) The constant opening and closing of the tabs, because for some reason a blank screen for five seconds is considered bad showmanship.

(2) Without the suffusing of the screen with strong crimson which effectively blots out the name of the film, the players and the production unit.

(3) Without the premature closing of the tabs, either on the last scene or on the sometimes appended list of artists. The first robs the closing scene of its intended effect, the second deprives the audience of checking who was who, and destroys all publicity for new screen personalities.

(4) Without the use of "hot" dance music and virtuoso trumpet records during intermissions, merely because the operator likes them and repeats them week by week. There is a wealth of cheerful orchestral records so much more suitable for lulling audiences into a receptive mood.

(5) Without the continuance of the intermission record or organ solo—usually a "swing number"—over the credit titles, without allowing the audience to hear the title music which has been expressly written to introduce the film on the right note.

(6) Without wearisome overpresentation in which we are subjected to recurrent screen footage about the circuit's presentation of this and that, the circuit's prowess in providing cigarettes in the foyer, etc., all of which uses up the valuable programme time.

(7) Without organ solos. But, if we must have them, may we have one or two short compositions in entirety without that usual dissatisfying medley, the breaks in which are covered by the organist's own lengthy improvisations.

I could continue, but just some attention to these seven points would assist the greater tranquillity of my evening in a kinema.

GERARD YOUNG,
Meadow Cottage, Plansham,
West Sussex.

"GOOD MANAGERS WELCOME US"

"Anon's" letter throws a sidelight on the attitude of many circuit managers to their trainees. The latter have no status in the kinema; are given responsibility without power.

They have to play up to their managers hoping they will be graciously pleased to give a periodically fair report on them to H.O. A trainee's future depends on this.

A good manager welcomes a trainee and does his best to help him to learn the ropes. The same manager looks forward to the visits of his supervisor. He doesn't care if he comes in the back door or the front.

It should be made clear to managers that trainees are not sent to kinemas either to act as spies or undercut wage standards. If friction exists between manager and his trainee, the former is usually to blame. Fair play for trainees should be our slogan.

TRAINEE.

EDUCATION IN THE KINEMA

A LOT has been said about films for education. Their production, it would appear, will be untertaken by Government contract. Short film producers will be assured of a good living; but what of the exhibitor?

Are we to understand (and reports published by education authorities leave me with this impresion) that the exhibitor of educational films will be by schoolmasters, amateurs, and other non-trade members?

Would it not be possible for the trade to make inquiries into the possibility of the exhibiting side of this new educational film movement being undertaken by trade members? I think it would be possible (and desirable) for us to organise our own commercial mobile units which could act under Government contract.

H. JENNER.

Horsham.

K.R.S. SEEK NEW STOCK ALLOCATION

1942 Basis Advocated

THE K.R.S. is to contact the Board of Trade in an endeavour to secure a return to the 1942 basis of allocation of film stock which, it is thought, will be fairer to the companies, and enable the strong to aid the weak.

MEMBERS of the K.R.S., meeting in Council last week, were were almost unanimous in seeking a return of the basis of their film allocation from 1944 to 1942.

It was urged that to allocate on the basis of 85 per cent. of consumption during 1944, instead of 1942, penalised those renters who had effected economies in use of stock during the year while benefiting those who had exceeded their allocation.

The matter arose on the president's report on the recent meeting of the Trade with the responsible Board of Trade official at which the seriousness of the recent 15 per cent. cut was urged.

He hoped there might be some alleviation of the difficulty in which the Trade found itself.

Certain members stated that the impression was that the cut of 15 per cent. was to be on their 1944 allocation and not on consumption. They thought they would have been better off on the 1942 figures.

Small Saving

The president stated that during 1944 there was a small saving of 1,800,000 ft. by renters as a whole. Ten companies had saved an aggregate of 4,400,000 ft., but six companies had overdrawn by 2,000,000 ft., thus leaving only the 1,800,000 ft. balance. The companies which had overdrawn were those who were in adverse positions regarding film stock, through the allocation having been made heretofore on the 1942 basis when their demands upon material were low because of smaller distribution schedules.

The question was whether the basis of the cut could be shifted back to 1942, so that members should be allocated 85 per cent. of the 80 per cent. of 1942 allowances remaining after the 80 per cent. upon that year's consumption. This would result in a figure of something inside 68 per cent. of the 1942 consumption.

The question was also raised under this heading of the apportioning of film stock to laboratories, two renters stating that owing to short supply to the printing establishments, it had become necessary to remove negatives from one laboratory where stock was short to another where the supply was more plentiful.

The president said that owing to the shortage, buffer stocks at laboratories were greatly depleted, and this might account for the difficulties mentioned.

It was generally felt that Government departments were using far more stock than is now warranted by the change in fortunes.

£28,000 from S.O. in Birmingham

At the quarterly meeting of the Birmingham Justices, last week, the Public Entertainments Committee reported that a further sum of £661 was available for distribution among local charities from the Sunday Charity levy for 1944, making the total for the year £28,541.

This is £188 more than was distributed the previous year.

Dudley to Raise S.O. Contribution

At Dudley Watch Committee it was reported that £579 was available for charity as a result of Sunday opening.

The Committee has considered the question of increasing the amount to be deducted from the profits and recommends that as from the date of the next renewal of licences, the deduction be as follows: Halfpenny per seat in respect of seats charged at 1s. or less and three farthings per seat in respect of seats charged in excess of 1s

Stand-by Programmes to be Called in

NOW that there is no need for exhibitors to keep stand-by programmes, K.R.S. members have decided that these programmes, deposited in various localities, should be recalled.

Reports upon the return of renters from communal film stores in various areas to their own premises were considered at last week's K.R.S. meeting. Certain obstacles to such returns exist in two cases, and the hope was expressed that these might be shortly remedied.

The tendency of monthly accounts to increase was noted for further consideration.

It was decided that counsel should be briefed to represent renters in Belfast on the presentation of their case in the Northern Ireland Industrial Court, under an alleged dispute notified by the Belfast branch of the N.A.T.K.E.

A member suggested that the situation might be met by closing down the Belfast branches of renting houses and working the country from Liverpool.

In such circumstances there would be no employees who could be claimed as actual or potential members of the N.A.T.K.E. employed by renters.

Marguerite Chapman as she appears in Columbia's ONE AGAINST SEVEN, a stirring tale of modern adventure which co-stars Paul Muni

PRINTS FOR GOVERNMENT DEPARTMENTS

K.R.S. To Short-Circuit Procedure

Applications for films for "privilege" screenings to the Royal Family or the War Cabinet will in future be dealt with through the K.R.S.

It was felt at the last meeting of the K.R.S. that the film stock situation did not warrant the issue of prints which might be out of the renter's hands for a week or so, during which there was urgent need for films in the commercial field.

Some copies sent to the Ministry of Information were away sometimes for a week, during which they were seen by Ministry officials.

The opinion was expressed that the method of supply of films for such purposes should be short-circuited, and that it was very undesirable to immobilise more copies than necessary.

It was thought unnecessary to accede to an application that copies of certain films should be supplied to the United Kingdom Government representative in Dublin.

Civic Tribute to Manager

Bert Butterworth, manager of the Olympia, Darwen, invited the local Sea Cadets to the hall for three nights this week to give them a lift with their funds. He had collections taken and offered to double the amount received.

The Mayor (Ald. Holland), thanking him, mentioned Bert's remarkable record in help to charities. He never turns down a deserving cause.

The meeting of the Bristol branch of the C.E.A. which was arranged for Wednesday was not held.

Developments in Overtime Dispute

LABS. REJECT A.C.T. PEACE-FEELER

THE latest move in the dispute between the Association of Cine. Technicians and the Association of Film Laboratory Employees has been announced by George Elvin, general secretary of the A.C.T.

In a statement issued to the Press he said:—

In an effort to terminate the dispute and to enable the overtime ban covering the whole Industry to be raised, the A.C.T. has put forward to the Ministry of Labour a formula which could lead to a settlement.

It proposed:—

(1) That A.C.T. members locked out by Humphries Laboratories be reinstated, with back wages and no loss of rights.

(2) The overtime ban would then be lifted.

(3) The dispute should be referred to the Joint Conciliation Committee provided for in the Laboratory Agreement under an independent chairman appointed by the Ministry of Labour with the following terms of reference: "To settle a dispute arising out of the failure to agree the terms and conditions of employment of technicians in the Industry."

(4) Any award arising therefrom should operate from February 1, 1945, the date originally agreed at a meeting between the Association of Film Laboratory Employers and the A.C.T. held under the chairmanship of a representative of the Ministry of Labour.

The Association of Film Laboratory Employers has informed the Ministry of Labour that they refuse to accept this solution. They definitely decline to accept points 1 and 4.

"In view of this continued unreasonable attitude of the laboratory employers, the A.C.T. has no alternative but to continue the overtime ban as rigorously as ever," the statement concludes.

New Documentary Film Association

Independent companies specialising in the production of documentary and educational films have for some time felt the need for an association to express their united interests.

The following units, the major work of whose technicians during the war has been for the M. of I. and the Services, have therefore set up the Federation of Documentary Film Units:—

Basic Films, Ltd., Documentary Technicians' Alliance, Ltd., Films of Fact, Ltd., Greenpark Productions, Ltd., Merlin Film Co., Realist Film Unit, Ltd., Seven League Productions, Ltd., Taurus Film Productions, Ltd., World Wide Pictures, Ltd.

The management committee is:—R. K. Paul Rotha (chairman), R. K. Neilson-Baxter (secretary) and Donald Alexander. Address: 18, Soho Square, W.1. GERrard 7015.

Stoll Buys Block of Moss Empires Shares

Final report of Moss Empires discloses that a substantial block of ordinary and preference stock is now controlled by Stoll Theatres Corporation and associated companies "representing certain theatrical interests in London and the Provinces."

Stoll interests are to be represented on the Board of Moss Empires by Prince Littler, Thomas Fleming Birch, and Alexander Stewart Cruikshank.

Following the appointment of these additional directors, it is proposed to increase the maximum number to eleven—two more than agreed in 1934.

Moss Empires report states that five of the company's theatres damaged by enemy action or by fire are still not operating. Business last year was also adversely affected in certain areas by V bombs.

Recording with regret the death of George Black (late managing director of the company) the report states that Valentine Charles Parnell has been appointed to succeed Mr. Black.

Leslie William Farrow has been appointed a director to fill the vacancy on the Board. He is deputy chairman and joint managing director (Finance) of Gaumont-British, which is closely associated with Moss Empires.

Despite the effect of enemy action on the company's business, trading profits for 1944 increased by nearly £20,000 to £350,826, compared with 1943. A large slice of these profits, however, was taken in taxation, which rose from £227,763 to £256,544. The result was a fall in net profits from £45,703 to £42,131. A transfer of £500,000 has been made from general reserve to reserve for future taxation.

In his statement to shareholders, chairman R. H. Gillespie states that the difficulties of running the business increased during the year, and the provision of attractions has become more acute.

Wages have shown material increases, and, in addition, Government and other restrictions have deprived the company of substantial revenue from other sources and augmented its troubles in regard to general maintenance.

Although the company's theatres were in a high state of efficiency at the outbreak of the war, Mr. Gillespie warns shareholders that considerable expenditure will be incurred in this direction as soon as the necessary permissions can be obtained.

In addition to the entertainment presented at the theatres (at higher costs), the management have also assisted in providing shows and artistes for the entertainment of the Forces, war workers, and charities.

The company paid £517,000 in Entertainments Tax last year, making a total of over £4,800,000 since that tax came into operation in 1916.

Kine. Fire-fighters

Prompt action on the part of Mr. W. Riley, manager of the Savoy, Kettering, and members of his staff averted what might have become a serious outbreak when a number of wooden packing cases in the yard of a near-by boot and shoe factory caught fire.

Arthur Rank arrives in Canada. This picture, exclusive to the KINE., was flown by air mail from the "Motion Pictures Daily," New York. It shows G. I. Woodham-Smith, J. Arthur Rank, Paul Nathanson, and John Davis, at the air-field

B. Photographic Industries Resumes Dividends

BRITISH Photographic Industries, which has at last resumed dividends with a payment of 5 per cent., made a net profit of £18,365 for 1944.

The chairman, L. H. Spiers, at the annual meeting last week, said that the group had been actively engaged on Service requirements.

Many millions of square feet of Barnet paper have been supplied to the R.A.F. Ensign X-Ray films have been extensively used in industrial and medical fields.

As regards the future, he said that the Ensign apparatus and optical section will utilise its improved technique and plant in the development of a range of cameras, cine-cameras, projectors, and scientific instruments, which will be as good as the German products previously paramount.

There will also be available Ensign roll and cine film of the highest quality, comparable with any other film on the market.

Mobile Campaign for Atrocity Films

In the House of Commons on Wednesday, E. P. Smith asked the Minister of Information whether, owing to the present difficulties, especially for the inhabitants of remote rural districts, of getting into the towns to attend kinema performances, he would cause exhibitions to be held in village halls of the Buchenwald and other films showing Nazi characteristics; and if he was aware that there was a strong desire in these areas that this should be done.

Geoffrey Lloyd said he would give instructions that the Ministry's mobile film projectors should be available for this purpose.

Winchester Entertainments, Ltd., Kinema, etc., 2, Chesterfield Gardens, Curzon Street, W.1.—Satisfaction in full on February 1, 1945, of debentures authorised January 23, 1937, and registered January 29, 1937, securing £4,000

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/3	+ -/6
Assoc. Brit. Pic. Corp. 5/- Ord.	21/4½	+ 1/1½
,, 6% Pref.	26/-	—
,, 4½% Debs. ..	£106½	+ £1
A.P.P.H. Ord.	27/7½	— -/9
Brit. & Dom. Films (12/-)	21/7½	+ -/1½
Brit. Lion 7½% Pref. 10/-	12/6	— -/3
Capital Prov. News 5/- ..	4/10½	—
Cine. Television Dfd. (/6)	10/-	+ -/3
Dufay-Chromex 5/- Ord.	3/7½	+ -/1½
Gaumont British Ord. 10/-	19/9	+ 1/3
,, "A" Ord. (5/-) ..	9/9	+ -/3
,, 5½% 1st Pref. ..	23/-	+ -/6
,, 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104	—
Kinemas (5/-) Ord. ..	8/9	—
Mde. Tussaud 1/- Def. ..	3/4½	+ -/1½
,, £1 Prefd. Ord. ..	22/6	—
Moss Empires £1 Ord. ..	41/3	—
,, £1 Cum. Pref. ..	23/9	—
Odeon 5/- Ord.	38/9	+ 2/6
,, 6% Pref.	26/3	—
Odeon 5% Debs. ..	£103	—
P.C.T. 10% Cum. Pref. ..	36/-	+ -/6
,, 7½% "A" Pref. £1	31/3	+ 1/-
,, 7½% "B" Pref. ..	30/-	—
,, Const. 7% Pref. ..	26/10½	— -/3
Scophony (5/-)	5/5½	+ -/-¾
Sound City (Films) 6% Pref.	16/4½	+ -/9
Stoll Th. Corp.	17/3	+ 1/3
Twentieth Cent. Ord. (5/-)	3/10½	—
,, 6% Pref. (10/-) ..	8/-	— -/3
Union Cinemas 1st Pref...	22/9	+ -/6
,, 2nd Pref.	21/9	—

£1 shares unless otherwise stated.

WARNER REFUNDING

Warner Brothers Pictures has arranged a bank loan for about £4,250,000 with a group headed by the New York Trust Company, to refinance its outstanding 7,000,000 dollar Four per cent. Serials debentures.

Newquay Entertainments, Ltd., Theatre and kinema, etc., London Life Building, Derby Square, Liverpool.—Mortgage on freehold property known as "Marina," Trevelga Road, Newquay, Cornwall, with fixtures, dated May 8, 1945, to secure all moneys due to Midland Bank, Ltd.

Kinema Shares Recover as Markets Rise

RECOVERY in kinema shares which we hinted in our last market report was on the way, has made good progress during the past week. Some of the gains are fairly substantial.

How long this upward trend will continue depends to some extent upon the manner in which stock markets react to the election campaign.

Odeon ordinary are outstanding with a rise of 2s. 6d. to 38s. 9d., Gaumont British have recovered 1s. 3d. to 19s. 9d. and a similar improvement is shown in Stoll Theatres at 17s. 3d.

A.B.P.C. ordinary have also been supported, rising 1s. 1½d. to 21s. 4½d., while the debentures have recovered to £106½. P.C.T. "A" preference at 31s. 3d. show a gain of 1s., while the 10 per cent. preference are 6d. higher at 36s.

African Theatres are firm at 71s. 3d., Sound City Films pref. are 9d. up at 16s. 4½d., and others in the list from 3d. to 6d. higher. A.P.P.H. ord. on the other hand, have weakened 9d. to 27s. 7½d.

P.C.T. Construction pref. are a few pence lower at 26s. 10½d. A preliminary statement issued by this company showed a slight improvement in net profits at £47,700. The ordinary dividend is maintained at 4 per cent.

NEW PRIVATE COMPANIES

Goldby Enterprises.—Registered May 17. Capital, £5,000 in 5,000 shares of £1. Theatre, music-hall and kinema proprietors. The first directors are Howard L. Goldby (amusement caterer) and Doris O. Goldby, both of Langland, Wendover Avenue, Towyn, Abergele, N. Wales. Registered office: 200, Gresham House, Old Broad Street, E.C.2.

Majestic Cinema, Ltd.—Registered May 14, in Dublin. Capital, £3,000 in 1,500 ordinary and 300 ordinary 6 per cent. pref. shares of £5. Kinema proprietors.

Walters Circuit Cinemas, Ltd.—Registered May 18. Capital, £5,000 in 5,000 shares of £1. Objects: To acquire the business heretofore carried on by Herbert L. Walters and Gladys Walters at the Dominion Kinema, Preston, and the New Plaza, Darlington. The first directors are Herbert L. Walters and Mrs. Gladys Walters, both of 396, High Street, Lincoln; Joseph McLean and Mrs. Doris McLean, both of 208, Liverpool Road, Gadishead (all permanent subject to each holding 300 shares). Solicitors: O. Collier Littler and Kilbeg, 49, King Street, Manchester. Registered offices: 396, High Street, Lincoln.

A. Hector Grimwood, Ltd.—Registered May 26. Capital, £500 in 500 shares of £1 each. Dealers in kinematographic apparatus and accessories, etc. The directors are Archibald H. Grimmon, Edgbarrow Manor, Crowthorne, Berks, manufacturing optician; Leonard E. Brookes, "Osterley," Buckingham Road, Shoreham, Sussex. Registered office: 60, High Street, Camberley, Surrey.

MORTGAGES AND CHARGES

Bangor County Theatre and Cinema, Ltd.—Mortgage dated April 25, 1945, to secure £8,500, charged on County Theatre, and land at Brick Street and Dean Street, Bangor. Holder: James Hare, Bangor.

Empire Cinema (Caernarvon), Ltd., Wolverhampton.—Mortgage on Empire Cinema, Crown Street, Caernarvon, dated April 20, 1945, to secure £8,600 and further advances (if any); and debenture of same date as further security to above, charged on the company's undertaking and property. Holders: Halifax Building Society.

"Meet the ROBINSONS!"
you know them - they live next door to you - in Fact - they are you
29
COLUMBIA PICTURES

COLUMBIA PICTURES PRESENTS

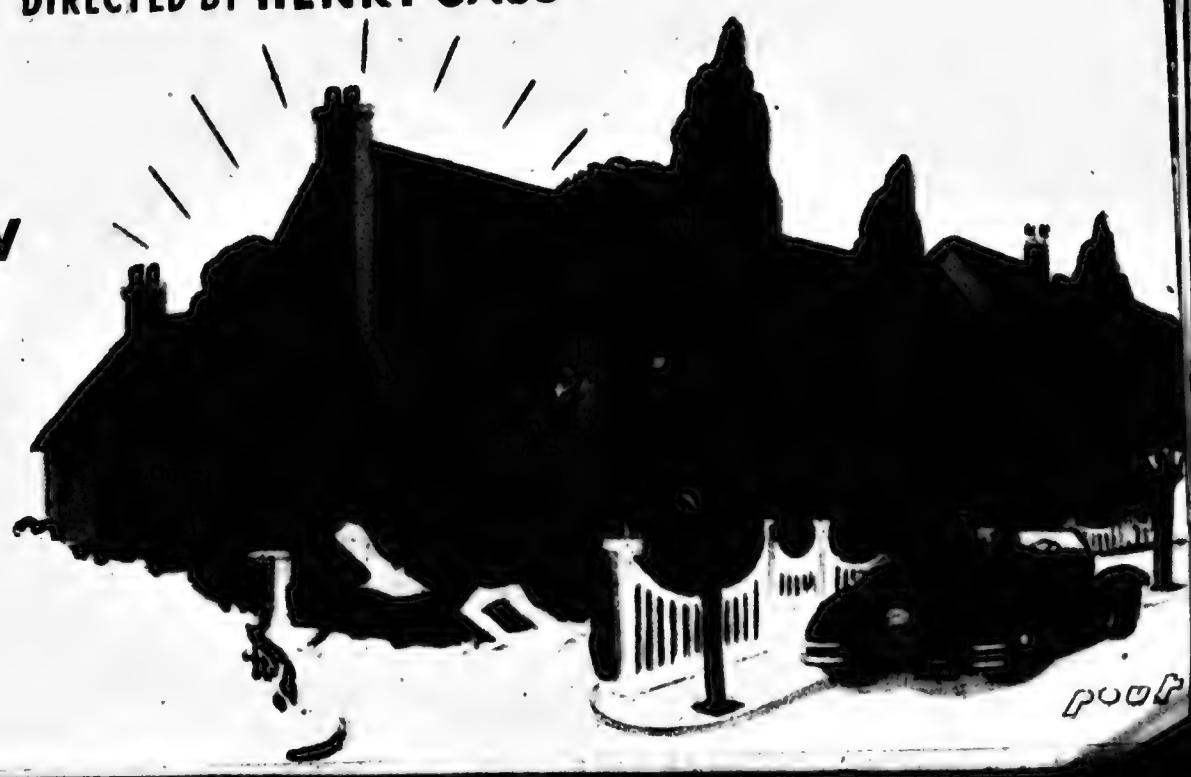
GORDON HARKER
CARLA LEHMANN
JIMMY HANLEY
BETTY BALFOUR

AND INTRODUCING **JILL EVANS**

A SYDNEY BOX PRODUCTION

Avenue

STORY BY DENIS AND MABEL CONSTANDUROS
SCREEN PLAY BY SYDNEY AND MURIEL BOX
DIRECTED BY HENRY CASS



LONDON TRADE SHOW
THURSDAY JUNE, 7th
STUDIO ONE
10.45 a.m.

RELEASED
JULY
23
BRITISH LION presents
John WAYNE • Anna DVORAK
FLAME OF BARBARY COAST
with Joseph SCHILDKRAUT
A Republic PICTURE

Trade Obituaries:—

John Hicks, Foreign Chief of Paramount

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Hicks was a frequent visitor to Britain, and had many friends in the British industry.

Lawrence Tierney and Gale Storm talking to Major H. J. Van Buskirk a British officer at the Hollywood premiere of DILLINGER (Pathe)

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Pioneer British Script Writer

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She was the wife of Major William Freshman, prominent as a screen actor over a long period, and latterly active with the War Office official film unit.

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Mr. Timperley leaves a widow, a daughter and two sons.

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The funeral took place at Highgate cemetery on Wednesday, a number of old friends attending.

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"Speaking for the greater part of the youth of this city, we would like to protest against the absurdity of the letter. Perhaps the teachers have forgotten that the juveniles of to-day are the citizens of to-morrow. It is up to them to see that none of the atrocities committed in the concentration camps ever happens again.

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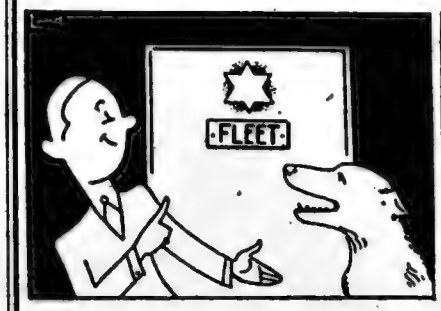

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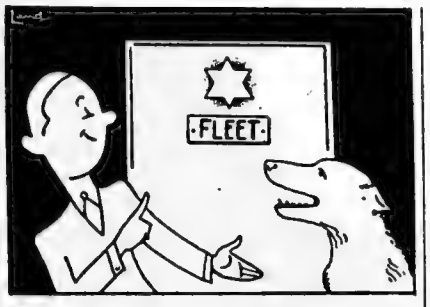

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Betrayal from the East ... **(RKO-Radio)—American.**	82 min. (A)	Lee Tracy, Nancy Kelly, Richard Loo.	... Spectacular, full-blooded, hard-hitting espionage romantic melodrama. Story actionful, characterisation very good and climax terrific.	**First-rate** popular "melo." **Should not harm youngsters.**
Bullfighters, The ... ... **(20th Century-Fox)—American.**	61 min. (U)	Stan Laurel, ... Oliver Hardy, Margo Woode.	... Exuberant knockabout comedy with a spectacular bullring finale. Cast in good form.	**Good comedy support for the masses, family and youngsters.**
Camera Reflections ... **(Ambassador)—British.**	35 min. (A)	———	... Amusing and interesting glimpses of the industry's early efforts. Well-varied, with bright commentary.	**Excellent filler.**
Experiment Perilous ... **(RKO-Radio)—American.**	91 min. (A)	Hedy Lamarr, George Brent, Paul Lukas.	... Psychological period romantic crime melodrama. Cast and staging good, but story very involved. Star values its strongest appeal.	**Booking principally for high-class halls. Not for youngsters.**
Feud of the Range ... **(Premier)—American.**	65 min. (U)	Bob Steel, Peter Cramer, Gertrude Messenger.	... Hearty western with plenty of excitement. Story adequate. Star portrayal vigorous.	**Sound western "second." Good for youngsters.**
'Frisco Sal ... ... **(G.F.D.-Universal)—American.**	94 min. (A)	Susanna Foster, Turhan Bey, Alan Curtis.	... Attractively mounted period romantic musical comedy melodrama. Story obvious, but star's singing excellent, support versatile, fights realistic and love interest popular.	**Good general booking. Safe for youngsters.**
†It's a Pleasure ... ... **(RKO-Radio)—American.**	90 min. (A)	Sonja Henie, Michael O'Shea, Bill Johnson.	... Gloriously mounted all-Technicolor dramatic ice rink musical extravaganza. Story popular, star's skating superb and supporting cast adequate.	**Capital light booking. Nothing to harm juveniles.**
Land of the Springbok ... **(Ambassador)—British.**	40 min. (U)	——	... Travelogue of South Africa. Plenty of variety and interest.	**Good-class travelogue. Safe for the family.**
Last Gangster, The ... **(20th Century-Fox)—American.**	66 min. (A)	Preston Foster, Victor McLaglen, Lois Andrews.	... Sizzling cameo racketeer melodrama founded on fact. Acting vigorous, thrills big and action fast.	**Very good programmer. Hardly suitable for youngsters.**
***Man With the Magnetic Eyes, The.** **(British Foundation)—British.**	53 min. (A)	Robert Bradfield, Henry Norman, Joan Carter.	... Pocket size romantic crime melodrama. Story good, but acting and direction a trifle stilted. Title good.	**Reliable support for the masses. Nothing to harm youngsters.**
Man Called Sullivan, A ... **(United Artists)—American.**	96 min. (A)	Greg McClure, Linda Darnell, Barbara Britton.	... Spectacular period fight melodrama; a glittering two-fisted biography of John L. Sullivan, the famous American heavyweight. Story good, acting versatile, fights realistic and romantic angle popular.	**Capital general booking. Safe for juveniles.**
Mesquite Buckaroo ... **(Premier)—American.**	60 min. (U)	Bob Steele, Carolyn Curtis.	... Dirty work at the rodeo. Weak plot; good rodeo scenes; star competent.	**Just a fair fill-up. Children will like it.**
Murder, He Says ... ... **(Paramount)—American.**	94 min. (A)	Fred MacMurray, Helen Walker, Marjorie Main.	... Crazy comedy crime melodrama with a hillbilly setting. Start slow and atmosphere squalid, but teamwork good and climax riotous.	**Potential comedy turn-up for the populars. Nothing to harm youngsters.**
Raffles ... ... **(New Realm)—American.**	70 min. (U)	David Niven, Olivia de Havilland.	... Comedy crime melodrama with star and title values.	**Good box-office attraction. Nothing to harm youngsters.**
Riders of the Sage ... **(Premier)—American.**	60 min. (U)	Bob Steele, Clair Rochelle.	... Scrappy western. Star efficient; fights whole-hearted.	**Fair western second. Good for juveniles.**
Smoky Trails ... ... **(Premier)—American.**	55 min. (U)	Bob Steele, Jean Carmen, Murdoch McQuarrie.	... Modest western. Plot uneven, but exciting at climax. Backgrounds spacious and star's performance whole-hearted.	**Moderate second. Good for juveniles.**
Song of the Sarong ... **(Gen.F.D.-Universal)—American.**	65 min. (A)	Nancy Kelly, William Gargan, George Dolenz.	... South Sea musical comedy melodrama of regeneration. Staging good and stars popular, story feeble.	**Very moderate second. Nothing to harm youngsters.**
Waterloo Bridge ... ... **(M-G-M)—American.**	102 min. (A)	Vivien Leigh, Robert Taylor, C. Aubrey Smith.	... Very popular heart-appeal story, first reviewed in KINE., August 22, 1940.	**First-rate re-issue, with obvious possibilities for the showman. Not for children.**
***Way to the Stars, The** **(United Artists)—British.**	109 min. (U)	John Mills, ... Rosamund John, Michael Redgrave. Douglas Montgomery.	... Film of Anglo-American goodwill set on a flying-field in wartime England. Story good, acting excellent, humour crisp and emotional interest profound.	**Outstanding British film. Great for the family.**

*** British picture. † In Colour.**

REVIEWS FOR SHOWMEN

The Way to the Stars

United Artists. British (U). *Directed by Anthony Asquith. Featuring John Mills, Douglass Montgomery, Rosamund John, and Michael Redgrave.* 9,810 *feet. Release not fixed.*

GRACEFUL and friendly epic of Anglo American goodwill, set on a flying field in war-time England, gently delving into the private lives of members of the Service and R.A.F. and U.S. Army Air Corps. Its human inspiring and sagacious tale, which, incidentally, also embraces the wives and girl-friends of the principal characters, is told with point, accuracy, good humour and a profound knowledge of history and the theatre.

The all-star leading and supporting players never put a foot wrong, the dialogue is crisp, the detail is impeccable and the climax is handled with dignity and showmanship. Moreover, its back-slapping is both hearty and sincere and feminine appeal is immense. Outstanding British film and booking.

Story.—Peter, a young R.A.F. pilot, after passing out, is sent to a station in the Midlands. David, his squadron leader, gives him encouragement and before long they're inseparable. David is married to Toddy, charming and intelligent manageress of "The Golden Lion," "the troops'" favourite hostelry. Peter is introduced to Iris, a pleasant young girl staying at the hotel with her selfish spinster aunt, Miss Winterton, and they soon become deeply attached. David is eventually killed on "ops," leaving Toddy with a baby son. Peter, now slightly browned off, is severely shaken up by David's death and deliberately neglects Iris because he feels that flyers should not marry in war time.

At this juncture, the Yanks take over most of the aerodrome. Johnny, a married U.S. pilot, meets Toddy and the two find much in common. Joe, Johnny's buddy, stooges around and finally makes a play for Iris. Iris is caught on the rebound, but she drops Joe when Peter re-appears. Later, Johnny is killed while preventing his damaged ship from making a crash landing on the village. The tragedy increases Peter's fears of war-time marriages, but finally Toddy makes him see things in their true perspective.

Acting.—John Mills is first rate as the cautious, browned-off Peter. Douglass Montgomery is a likeable Johnny, Rosamund John puts plenty of charm and feeling into the rôle of Toddy, Michael Redgrave acts intelligently and naturally as David, and Renee Asherson is an engaging Iris. Basil Radford, Stanley Holloway and Bonar Colleano, jun., supply the comedy relief, and there is nothing to choose between them. The supporting cast is equally good.

Production.—The picture opens up with shots of a deserted airfield, but, after the camera is focussed on a few significant objects, the clock is turned back. The "ghost city" then becomes a bustling bomber station, badly battered by the Nazis. The period is 1940 and "The Battle of Britain" is at its height. The story builds up from here to the present day, and the lively exchanges between the R.A.F. fellows and the Yanks supply crisp humour, the brief but happy marriage of David and Toddy and Johnny's friendship with the now widowed Toddy furnish the heart interest, Peter's not unnatural fear of war marriages imparts emotional impetus, and the air station and hotel asides, both grave and gay, effectively fill in the background. The cross-sectioning is accomplished with skill, and the overall impression is a timely tribute to the earnestness of the Anglo-American war effort, appropriately sugared with humour and heart throbs. Its feminine angle is subtle and its propaganda healthy and robust. It should go equally big in the States. Director Anthony Asquith deserves a large share of the triumph.

Points of Appeal.—Clever, intriguing, timely, holding and moving story, faultless characterisation, good dialogue, infectious humour, patriotism, emotional and physical thrills, goodwill angle, accurate detail, attractive title and box-office stars.

Experiment Perilous

RKO-Radio. American (A). Directed by Jacques Tourneur. Featuring Hedy Lamarr, George Brent and Paul Lukas. 8,200 *feet. Release not fixed.*

PSYCHOLOGICAL romantic crime melodrama. This picture of deep and ugly inhibitions depicts a grim duel of wits between a wealthy ego-maniac, who, because he believes that he is not the father of his wife's child, plans a cruel revenge on both, and a stalwart doctor, friend of the persecuted woman. It is told partly in flash-back and partly with spoken thoughts and commentary—a treatment which further complicates an already complicated tale. The last two reels are, admittedly, tremendously exciting, but even so its drama is addressed mainly to the exceptionally discerning. Its biggest box-office attraction is its star values. Booking principally for the better-class halls.

Story.—Hunt Bailey, a clever young doctor, while travelling to New York, becomes acquainted with Cissie, sister of Nick Bederaux, wealthy philanthropist and patron of the arts. The year is 1903. He takes Cissie's bag by mistake, but the next day he learns that Cissie has died of heart failure. Suspicious of the cause of Cissie's death, Hunt calls an old friend who knows the Bederaux family intimately. He visits Nick Bederaux and his beautiful wife, Allida. At the first opportunity Nick draws Hunt aside and warns him that Allida is of unsound mind. Allida also confides in Hunt and tells him that Nick is definitely poisoning their child's mind against her. Later, Cissie's diaries, which were in the bag Hunt had grabbed by mistake, give Hunt a clue to Nick's strange behaviour. Nick apparently had had an unhappy childhood and, as a result, he had nursed a grievance against his sister. His state of mind had also caused him to suspect that Allida's child was by Alec, a friend of the family. The extraordinary information convinces Hunt that Cissie was murdered by Nick and that Allida and her child are in danger. There is, however, a big flare up before Nick is conveniently disposed of and Allida and her child are rescued from their grim predicament.

Acting.—Hedy Lamarr effectively wears a far-away look as Allida, Paul Lukas is subtly sinister as Nick, and George Brent is a forthright Hunt. The support, too, is adequate.

Production.—The staging is as good as the acting, but the complicated story treatment presents a big box-office problem. Instead of accounting for the villain's abnormal psychology clearly at the start, the action disconcertingly alternates between the very distant past and the period in which the tale is set. The flashy, to and fro technique is its undoing. The incoherent treatment of the first four reels proves a serious impediment to penultimate punch. More's the pity, for the kernel of the plot contains a wealth of drama and tremendous feminine appeal.

Points of Appeal.—Staging, stars, spectacular climax, slight feminine angle and intriguing title.

The Bullfighters

20th Century-Fox. American (U). Directed by Mal St. Clair. Featuring Stan Laurel, Oliver Hardy and Margo Woode. 5,479 *feet. Release not fixed.*

EXUBERANT knockabout comedy, with a spectacular bullring finale, dealing with the hectic trials and disasters which overtake a couple of goofy private detectives while on a tricky Mexico City assignment. The gags, culminating with "dead pan" Stan Laurel playing a fearless matador, are not strikingly original, but, thanks to the good teamwork of the co-stars and the versatile and glamorous supporting players and slick camera work, each is good for a laugh. Its jolly and enjoyable Laurel and Hardy. Good comedy support for the masses, family and kids.

Story.—Laurel and Hardy, two private detectives, visit Mexico City to apprehend Hattie Blake, a siren with a black record. Laurel is frequently mistaken for Don Sebastian, a famous Spanish bullfighter whom Hot Shot Coleman, a slick agent, has signed up with Muldoon, a big promoter. The error results in Laurel going big with the señoritas. Subsequently, Hot Shot learns that Laurel and Hardy were responsible for Muldoon being wrongfully thrown into jail some years before. Muldoon swears to skin them alive if ever he lays hold on them, and when Don Sebastian informs Hot Shot that he cannot make it on time, Hot Shot blackmails Stan into taking Don Sebastian's place in the bullring. Happily, the real Don Sebastian turns up at the last minute.

Acting.—Laurel and Hardy work hard and to good effect as themselves, Richard Lane and Ralph Sanford are substantial stooges as Hot Shot and Muldoon, and Margo Woode and Diana Costello bring a touch of glamour to the only feminine rôles.

Production.—The film, which has a wholesome disregard for subtlety, concentrates entirely on slapstick and stars and supporting cast do their stuff with an exuberance that invest the time-honoured gags with point and freshness. Many of the laughs are neatly punctuated with appropriate and tuneful songs and decorated with glamorous señoritas. The well-staged finale, a triumph of dubbing, is not only good showmanship, but a riotous burlesque of blood sport.

Points of Appeal.—Stars, laugh-laden script, spectacular settings.

Song of the Sarong

General F.D. - Universal. American (A). Directed by Harold Young. Featuring Nancy Kelly, William Gargan and George Dolenz. 5,821 *feet. Release not fixed.*

FABULOUS regeneration musical comedy melodrama, set in the South Seas, telling how romance between a white princess and a young renegade completely rehabilitates the latter. It pours song, pantomime, rough-stuff and religion into the melting pot, but, after cooking for 60 minutes, all that emerges is half-baked parable. Title and star values are its main claim to box-office consideration. Very moderate "second."

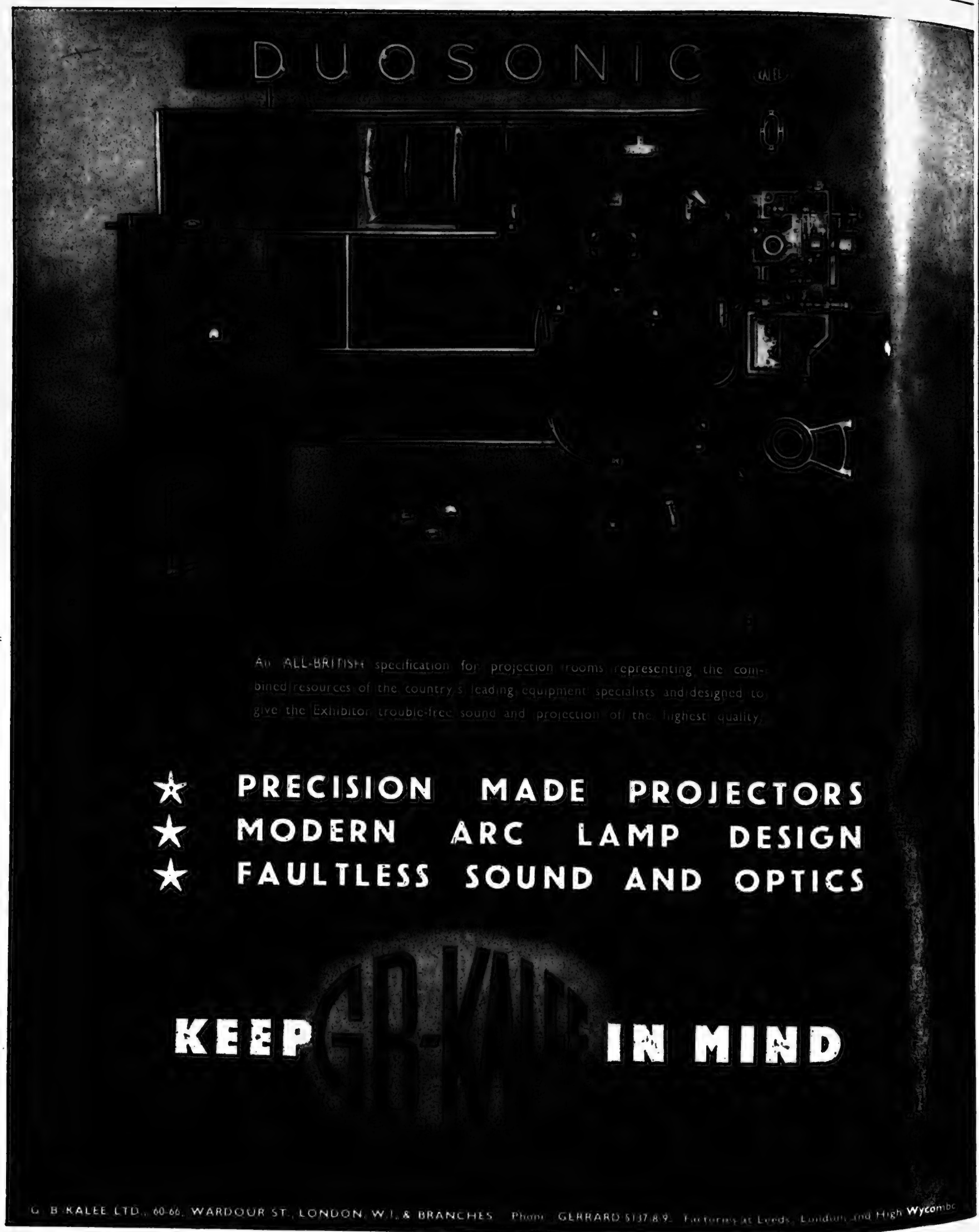
Story.—Drew Allen, a young adventurer who had lost faith in God, is paid by Cyrus P. Adams, an unscrupulous financier, to seize pearls from Kashira, a picturesque island in the South Seas. Drew is accompanied by Pete and Tony, a couple of goofy individuals. On landing, Drew meets Capt. Bill Benner, an old salt who had made his home on the island. Capt. Bill was once Adams' partner, but they separated when he refused to plunder those who had given them protection. Sharon, the white princess of the island, falls in love with Drew, but Drew puts business before romance. Carlo, a native chief, is jealous of Drew, but promises to help him get the pearls, deposited in the temple of the natives' god. Later, Drew is captured by the outraged natives while attempting to secure the pearls and is sentenced to the stake. Capt. Bill prays for a miracle to save Drew, and it is performed. Drew then sees the light, and he and Sharon look forward to happiness together.

Acting.—Nancy Kelly looks good in a sarong, but fails through no fault of her own to make the part of Sharon ring true. William Gargan is equally unhappy in the rôle of Drew. The rest matter even less.

Production.—The film is three parts South Sea Island pantomime, complete with hula-hula girls and song, and one part uplift melodrama. The cast do their best in the circumstances and the staging is picturesque, but the two extremes, pantomime and parable, just won't mix. We'll leave it at that and to such box-office benefits as its title and star values may confer on it.

Points of Appeal.—Settings, cast, footage and title.

Continued on page 29



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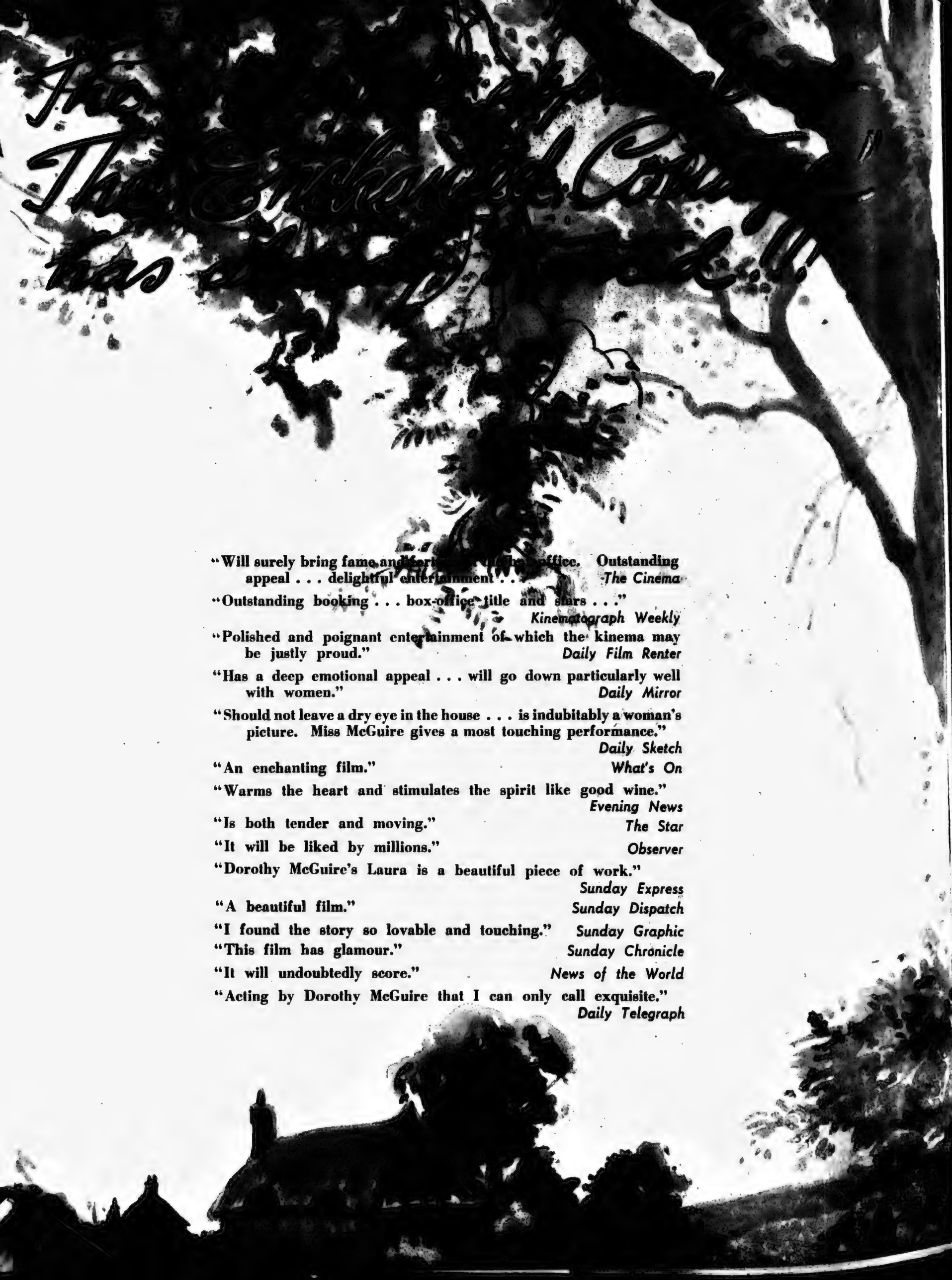

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"A beautiful film." *Sunday Dispatch*

"I found the story so lovable and touching." *Sunday Graphic*

"This film has glamour." *Sunday Chronicle*

"It will undoubtedly score." *News of the World*

"Acting by Dorothy McGuire that I can only call exquisite." *Daily Telegraph*

REVIEWS—*continued from page 23*

A Man Called Sullivan

United Artists. American (A). Directed by Frank Tuttle. Featuring Greg McClure, Linda Darnell and Barbara Britton. 8,725 *feet. Release not fixed.*

THIS spectacular period fight melodrama is a glittering, two-fisted biography of John L. Sullivan, the famous American heavyweight. According to the script, Sullivan married the wrong woman and persistently indulged in strong liquor, but finally finished up a fierce temperance advocate. Obviously, fighting and carousing take up a considerable portion of its running time, but all the same it does not neglect the distaff side of the popular box-office. Far from it.

The good looks and striking torso of Greg McClure, a newcomer who plays the Great John L., and is certain to go far, and the clever casting of two talented actresses, Linda Darnell and Barbara Britton as the two women who played such an important part in the hero's crowded and colourful life, promote a steady feminine interest. What with one and the other, its hearty punch, glamour and tender heart asides, it is first-rate mass entertainment. Capital general booking.

Story.—John L. Sullivan, a likeable Boston giant, is a born fighter and determines to make fisticuffs his profession. Kathy, a charming, sympathetic and spirited girl, is in love with John and he with her, but she does not approve of his wild ways. He refuses to change and they separate. Ann, a glamorous musical comedy star, catches John on the rebound. Richard Martin, a wealthy newspaper proprietor, is John's rival for Ann. John beats all comers at home and abroad, but his craving for drink, heightened by his secret longing and passion for Kathy, eventually gets him down and he is thoroughly beaten by Gentleman Jim Corbett in a world title fight. Shortly afterwards, Ann, who has always loved John, becomes fatally ill. John is taken to her by Martin, and her subsequent death moves him deeply. He conquers his craving for a potent mixture of ale and champagne and, much to Kathy's delight, turns fierce temperate advocate.

Acting.—Greg McClure makes an impressive and exciting Great John L. He acts naturally, fights hard, drinks with conviction, strips magnificently, and, when the occasion demands, displays emotional fire and fervour. Linda Darnell, who, by the way, sings pleasantly, is a tantalising yet winning Ann, and Barbara Britton is equally attractive as the strong-minded Kathy. Otto Kruger, George Matthews, J. M. Kerrigan and Lee Sullivan lead a competent supporting cast.

Production.—The story, which opens in Boston in the 1880's, may not be accurate biography, but it has scope, pace and colour—visits are made to London, where Sullivan meets Society and has an audience with the Prince of Wales, later King Edward VII, and Paris, where in a riotously funny sequence he is very nearly beaten by a Frenchman who fights with his feet—and the wide variety of its backgrounds gives a showmanlike touch to the many thrilling fist-fights. The richness of its settings also accentuate the tender and piquant romantic interest and, also, subtly underlines its impressive regeneration climax. The picture is that rare achievement, a man's film with feminine appeal. Incidentally, we don't think a great deal of its title.

Points of Appeal.—Crowded human and thrilling real life story, realistic scraps, attractive period atmosphere, tuneful numbers, strong feminine angle and stars.

Mesquite Buckaroo

Premier. American (U). Directed by Harry S. Webb. Featuring Bob Steele, Carolyn Curtis, 5,456 *feet. Release not fixed.*

VIRILE scenes of roping, bull-dozing and bronco-busting pad out a rather weak story which even a hard-riding climax cannot bolster up. Just a fair second feature for the not too discriminating.

Story.—Bob and Luke are rivals for rodeo honours, and their employers, a brusque lady rancher and a peppery old cowboy, enjoy a feud of long standing. When the State championship arrives, Bob is the favourite; and a couple of scoundrels try to persuade him to lose deliberately in order to corner the stake money. Bob refuses, and when the rodeo is at its height he is kidnapped. When it looks as though his rival will win he manages to escape; and that's about all there is to it.

Acting.—Bob Steele has little to do except ride and use his fists efficiently. Both he does with competence and doubtless the youngsters will find him as satisfactory as ever.

Production.—There are only the barest bones of a plot in this picture, and it would be flat entertainment indeed were it not for the fact that the director has resourcefully alternated quite exciting rodeo scenes of broncho-busting and steer-throwing with the almost puerile incidents that serve to carry forward the plot.

Points of Appeal.—The excellent rodeo scenes and useful footage.

Feud of the Range

Premier. American (U). Directed by Harry S. Webb. Featuring Bob Steele, Gertrude Messenger. 5,289 *feet. Release date not fixed.*

UNAFFECTED Western, embellished with all the vigorous hard riding and fights with fists and guns that can be desired. Competent support for industrial houses.

Story.—Bob, leading hand on a peaceful range, is recalled to his home country to settle a feud between his father and a neighbour. Needless to say, the latter has a pretty daughter and there is a smooth-talking dude who covets the girl. Bob finds that hired ruffians on either side are causing the trouble, and eventually proves that his dude rival is their ring-leader and has been plotting dissention in order to force the ranchers to sell their land cheaply to the rail-road.

Acting.—Bob Steele is a virile, hard-punching hero, and the demands made upon him are more physical than histrionic.

Production.—This is frankly pugilistic stuff and makes no pretensions to being anything else but a vehicle for a succession of hearty scraps. But the story is efficiently told against typically sweeping Western backgrounds and provides its quota of excitement.

Points of Appeal.—Hearty action, enthusiastic star portrayal, star and series values.

Betrayal from the East

RKO-Radio. American (A). Directed by William Berke. Featuring Lee Tracy, Nancy Kelly and Richard Loo. 7,380 *feet. Release not fixed.*

A SPECTACULAR full-blooded, hard-hitting espionage melodrama, based, it is stated, partly on fact, describing the romantic entanglements of two U.S. Government agents, who, immediately prior to Pearl Harbour, finally give their lives to thwart the Japanese Secret Service.

The plot is, in spite of its claim to authenticity, vaguely familiar, but the character drawing is much above the average the direction is both intelligent and showmanlike. Its artistic and workmanlike treatment and presentation, together with a terrific "all-in" fight climax, convert its conventional fundamentals into heart-warming and breathtaking "thick-ear." First-rate popular "melo."

Story.—Eddie Carter, a fellow who lives by his wits, is approached by Kato, a Japanese Secret Service agent and go-between for "The Commander," ruthless head of a sabotage ring, and offered big money to steal plans of the Panama Canal defences. He accepts the assignment, but immediately informs the U.S. authorities. He is instructed to carry on, and Peggy Harrison, a pretty agent, becomes his assistant. The two fall in love. Later, while in San Francisco, Peggy lets Eddie think that she has been killed in order to save him from a difficult situation, but when he switches his activities to Panama he finds her there under an assumed name. She again saves Eddie's life, but this time she really pays with her own. Subsequently, Eddie and "The Commander" meet and fight it out to the bitter end. Both are killed, but before Eddie dies he has the satisfaction of knowing that he has fooled the Japs and saved the Panama defences.

Acting.—Lee Tracy is no glamour boy, but he acts with conviction and fights hard as Eddie. Nancy Kelly is a glamorous and appealing Peggy, and Richard Loo is effectively sinister as "The Commander." Abner Biberman, Regis Toomey, Philip Ahn and Bruce Edwards also pull their weight in direct support.

Production.—The picture gets away to a good start, flags a little in the middle, but quickly recovers its brisk initial pace and ends with a colossal bang. The big "everything goes" fight climax is one of the best of its hair-raising kind. The romantic asides are slightly less convincing than the spectacular roughstuff, but its heart interest is, nevertheless, sufficiently warm to guarantee it feminine appeal. First-rate pocket serial, it's a cinch for popular and industrial audiences.

Points of Appeal.—Crowded and exciting plot, very good character drawing, popular romantic angle and terrific climax.

It's a Pleasure

RKO-Radio. American (A). Photographed in Technicolor. Featuring Sonja Henie, Michael O'Shea and Bill Johnson. 8,100 *feet. Release not fixed.*

GLORIOUSLY mounted ice-rink musical extravaganza illustrating the rivalry of a pretty professional skater and a theatrical producer's glamorous but unscrupulous wife for a handsome ice-hockey ace.

The story, which is photographed in Technicolor, is not quite as exciting as it sounds, but, nevertheless, it furnishes an effective and substantial vehicle for magnificent ice-rink spectacle. The many ensembles are conceived and presented with showmanship and imagination. Sonja Henie, at her breath-taking best, and Technicolor do the rest. In all, great stuff for the women folk and troops. Capital light booking.

Story.—Chris Linden, a pretty professional skater, falls in love with Don Martin, an ice-hockey ace. Don is permanently suspended for striking a referee and takes to drink, but Chris still has faith in him and persuades Buzz Fletcher, her producer, to give Don a break. Don makes good and marries Chris, but Gale, Buzz's unscrupulous wife, determines to steal him from Chris. Just before Don is to appear before a Broadway impresario Gale gets him drunk. Chris takes Don's place and secures the contract that was intended for him. Gale hopes to go off with Don, but when he sobers up he gives her the air. Nevertheless, Chris thinks the worst and continues her career alone. She reaches the heights, but Don, too, eventually makes good as an ice-hockey coach. His pupils are poor boys, and a visit by them and Don to the show in which Chris is appearing leads to a happy ending.

Acting.—Sonja Henie gives a dazzling skating display and acts well as Chris, and Michael O'Shea has a way with him as Don. Marie McDonald also meets all demands as the seductive Gale, but Bill Johnson fails to show much animation as Buzz. The comedy relief is in the safe hands of Gus Schilling and Iris Adrian.

Production.—The story, although far from original, is certainly stronger than that usually employed in extravaganza, and its evergreen dramatic and sentimental twists and slick dialogue enable it adequately to bridge the gaps between delightful ice-rink shows. The spectacular highlights, brilliantly varied and superbly photographed in Technicolor, alone represent grand money's worth. Moreover, the ice-hockey games are an additional thrill and a wise concession to the males and kids. Friendly, jolly and lively divertissement, it's just what the jaded popular box-office needs. Its star values are, of course, terrific.

Points of Appeal.—Agreeable story, popular sentimental and romantic twists, superb skating of Sonja Henie, magnificent staging, Technicolor, star values and title.

Continued on page 30

REVIEWS—continued from page 29

Murder, He Says

Paramount. American (A). Directed by George Marshall. Featuring Fred MacMurray, Helen Walker and Marjorie Main. 8,475 feet. Release not fixed.

CRAZY crime comedy melodrama, with a spooky hillbilly setting, describing the wild adventures and misadventures of a city-bred man who suddenly finds himself competing with crazy, sharp-shooting, whip-cracking hicks in a hunt for hidden loot.

There are a number of original gags and twists and a grand slapstick finale, but a slow first half, drab supporting characters and a squalid atmosphere take some of the gilt off the unusual and frequently riotous entertainment. Drastic pruning at the start would double its chances. Potential comedy turn-up on pronounced novelty values.

Story.—Pete Marshall, a public investigator, calls on the trouble-making Fleagle family, way up in the wilds, but he gets a hot reception from Mert and Bert, the quick-triggered twins; Mamie Johnson, their whip-cracking mama, and Mr. Johnson, Mamie's eccentric third husband. Then Gran'maw appears and she mistakes Pete for the sweetheart of Bonnie, a member of the family, now in jail. After informing Pete that she has been poisoned, Gran'maw gives him a paper containing a strange message. She then dies.

Shortly afterwards, Claire Matthews, a pretty girl, posing as Bonnie, arrives on the scene. She tells Pete that Gran'maw's message relates to 70,000 dollars stolen from the bank where her own father worked and that she is out to get the money, believed to be hidden somewhere on the premises, to clear her father. Pete promises to help her. The Fleagles have other ideas, but, after a lot of crazy and spooky fiddle-faddle, Pete and Claire outwit the eccentric and homicidal Johnson, who is responsible for Gran'maw's death and an attack on Pete's life.

Acting.—Fred MacMurray makes the most of his opportunities as Pete, Helen Walker displays spirit as Claire, Marjorie Main looks her part as the scruffy, whip-cracking Mamie, and Peter Whitney, cleverly photographed, scores as the twins Mert and Bert.

Production.—The idea of giving a spooky house murder mystery comedy melodrama a hillbilly locale is good, but there are times when the pursuit of atmosphere defeats itself. This happens in the early scenes which are unnecessarily squalid in character play and detail. Happily, the subsequent banter is much less sordid and the many bright and novel gags, turning on the phosphorescent effect of Johnson's poison on his victims and intended victims—they literally light up—and the slap-up knockabout climax, culminating with the evil Fleagles being embedded in bales of hay, round it off in great style. It should get plenty of laughs out of the men, but its feminine appeal is more problematic.

Points of Appeal.—Novel gags and situations, riotous finale, catchy title and stars.

'Frisco Sal

General F.D. Universal. American (A). Directed by George Wagner. Featuring Susanna Foster, Turhan Bey and Alan Curtis. 8,479 feet. Release not fixed.

ATTRACTIVELY and accurately mounted period romantic musical melodrama covering a pretty singer's quest for her long lost brother, last seen at San Francisco's tough Barbary Coast.

The basic plot is obvious and the rough house finale falls short of expectations, but much of the byplay carries a kick and the song numbers, superbly put over by Susanna Foster, fit gracefully and logically into the general scheme. Its robust and glittering incidentals account for much agreeable and exciting, if not outstanding, popular entertainment. Good general booking.

Story.—Sally Warren, a pretty and talented young woman, comes to Frisco in the 'nineties to seek John, her missing brother. Dude, handsome owner of the elegant "First Dollar Saloon," hears her sing and gives her a job. Rio, proprietor of a nearby mission, which, incidentally, is the headquarters of toughs, has a grudge against Dude, and schemes to close him up. Rio is really John Warren. An ugly break wrongly attributed to Dude caused him to sink his identity, and when he sees that Dude is in love with Sally he deliberately spreads the lie that Dude killed John Warren. Sally hears, but when she taxes Dude he is unable to prove his innocence. Sally then walks out on him and goes to Rio's "mission." Meanwhile, Rio plans to raid Dude's place, but it is Christmas Eve and during the festivities, which end in a rousing fight, the truth comes out. Old scores are forgotten and all is well.

Acting.—Susanna Foster sings delightfully, as Sally. Her acting is not quite equal to her vocal powers, but good enough. Turhan Bey and Alan Curtis meet all demands, as Dude and Rio, and Collette Lyons, Thomas Gomez, Andy Devine and Fuzzy Knight contribute stirring supporting cameos.

Production.—There is not a great deal of depth or warmth in the plot, but what it lacks in character it gains in virility and atmosphere. The robust rivalry of the hero and "villain" not only speeds its action, but logically paves the way for music, song and fisticuffs, all of which are sufficiently well put over to give the whole laughs, punch and feminine appeal. The technical presentation is top-notch. The saloon sequences are rich in period colour. Star values are good, too.

Points of Appeal.—Good scraps, popular romantic angles, glorious singing of Susanna Foster, tuneful and appropriate numbers, excellent period atmosphere, attractive title and considerable stars.

The Last Gangster

Twentieth Century-Fox. American (A). Directed by Robert Florey. Featuring Preston Foster, Victor McLaglen and Lois Andrews. 5,878 feet. Release not fixed.

HERE we have a sizzling cameo racketeer melodrama presenting the actual biography of the last of America's notorious gunmen in the best "crime does not pay" tradition. Entirely free from the shackles of conventional romance, it tells its authentic tale in a series of exciting headlines and ends, as it should, on a stern moral, as well as spectacular, note. No time is wasted and no punches are pulled. Very good "programmer."

Story.—Roger Touhy, gangster Number One in 1933, accuses Joe Sutton, a stockbroker, of welshing. Joe is kidnapped and given the works, but is reluctant to complain to the police. Eventually he does talk and Touhy and his mob go for trial. Smoke Reardon, one of the gang, turns State's evidence, and Touhy and his associates get a 99 year sentence. Later, Smoke is "collected" on another charge and sent to the same big house, but before he can be persuaded to change his evidence he is bumped off. Smoke's death is a big blow to Touhy, but he quickly recovers and he and his gang start planning their escape. Eventually they make their getaway, but the police are quickly on their trial and within a few hours they are rounded up. And so ends for good the career of "the last gangster."

Acting.—Preston Foster impresses, as the bullying Touhy, and Victor McLaglen, Anthony Quinn and Henry Morgan are effective in support. All the players look their parts.

Production.—The factual tale spans a decade, but, although it crowds a lot into its comparatively modest footage, it has clear, crisp and exciting continuity. Told with showmanship and authentitcity, it affords spectacular proof, if proof were still needed, that crime is a poor investment. Its point and its punch commend it to all audiences.

Points of Appeal.—Exciting factual tale, big thrills, vigorous characterisation, fast action, good title and popular cast.

"The Man With the Magnetic Eyes"

British Foundation. British [illegible]. Directed by Ronald Haines. Featuring [illegible] Bradfield, Henry Norman and Joan [illegible]. 4,678 feet. Release not fixed.

POCKET-SIZE romantic crime melodrama telling how a colt from Scotland Yard rounds up the sinister head of a dangerous espionage ring. The plot is not lacking in ingenuity, but the acting and direction are stilted. Yet, with all its faults, it has its moments and an adequate complement of thrills. It also has the coveted quota ticket. Reliable support for industrial and provincial halls.

Story.—Harry Wilbur, a government technical adviser, is accused of selling the blue prints of a new secret weapon. He refuses to talk and is convicted and sentenced to a long term of imprisonment. The police suspect a mysterious person known as "The Man with the Magnetic Eyes," and Norman Wade, a promising young "yard man," is put on the case. He is instructed to mix with society and make a play for Diana, Wilbur's sister. Meanwhile, a detective inspector, also on the case, vanishes. Norman eventually contacts Diana, but shortly after their first meeting she abruptly goes out of circulation. Norman finally traces her and the missing "tec" to a lonely mansion and rescues them both. But now he begins to suspect Van Deerman, an old friend, of being "The Man With the Magnetic Eyes," but a last-minute twist puts him on the right track. He spectacularly apprehends the real culprit and wins Diana.

Acting.—Robert Bradfield gives a sound performance, as Norman, and Joan Carter is adequate, as Diana, but the supporting players are a trifle heavy-handed.

Produciton.—The tale itself is quite good crime fiction, but too many close-ups and too much talk take some of the sting out of intended thrills. Nevertheless, it ends in good style and, moreover, has a box-office title. An even greater attribute is its quota qualification.

Points of Appeal.—Popularity of crime plays, snappy footage, good title and quota values.

Riders of the Sage

Premier. American (U). Directed by Harry S. Webb. Featuring Bob Steele, Claire Rochelle. 4,994 feet. Release not fixed.

THIS story of a lone wolf who, assisted by a cowboy Robin Hood, cleans up a gang of Western racketeers is simply a string of incidents gathered together, not very tidily, in order to give Bob Steele a chance to ride and fight as hard and as often as he has ever done in one film. It will serve effectively where unpretentious and wholehearted second features have an appeal.

Story.—The Apache Basin is terrorised by the Halsey gang, who wish to gain complete control. One rancher, Martin, stands out, and to his aid comes Bob Burke. The latter finds an ally in the mysterious local Robin Hood, who is in love with the Halsey's sister. After various setbacks, the two of them clean up the crooks in a free-for-all gun battle.

Acting.—Few demands are made upon the cast, those which are being more on the nature of Commando qualities than dramatic. Bob Steele is a lively hero; the rest of the stock characters are competent.

Production.—The loosely constructed story eschews any subtlety, and sets out to provide a series of clashes between the factions, ending almost invariably in shooting or fisticuffs. In its rather naïve way, it has vigour and excitement, and the climax is full-blooded enough to rouse cheers at any children's matinee. Routine second feature of the more modest kind.

Points of Appeal.—Hearty action, vigorous display by the star, convenient length.

Continued on page 31

REVIEWS—continued from page 30

Smoky Trails

Premier. American (U). Directed by Bernard B. Ray. Featuring Bob Steele, Jean Carmen, 5,192 feet. Release date not fixed.

PLENTY of excitement is packed into this unpretentious Western, but although the plot sags in the middle there is a vigorous riding and shooting climax which tends to atone for the weaknesses of the intermediate scenes. Not one of Bob Steele's best, but a fair Western second feature.

Story.—Bob's father, a prosperous rancher, is killed by rustlers, and the son goes hunting for the killer. He is at first jailed for suspicion of crime but later escapes by a ruse, and, posing as a wanted man, penetrates the crook's hide-out, meets the killer and ultimately brings about a general clean-up of the local crooks.

Acting.—Bob Steele is tough and smiling as ever. Jean Carmen, who makes a belated entrance as a girl in distress, is adequate, and Dusky Miller lends a distinct touch of character in a crooner's part.

Production.—The action, the middle of the film excepted, is fast and exciting, the scenery spacious and the climax full of vigour. The songs are a little intrusive, but on the whole the picture is very fair second feature material for smaller kinemas.

Points of Appeal.—Wholehearted star portrayal, exciting climax, good Western backgrounds and series value.

Land of the Springbok

Ambassador. British (U). Commentary spoken by Frederick Allen. 3,305 feet. Release not fixed.

SOUTH AFRICAN travelogue, dealing with the Union from many aspects, some familiar, others less known and therefore additionally interesting. Most attractive are the scenes of wild life in the Kruger National Park. There are some striking shots of a Zulu wedding, and some beautiful scenes of the Indian community working at their primitive farming. Shots of the gold and diamond mining industries are brief but interesting, and there are many lovely and impressive panoramas of countryside and city. An attractive and informative little film, ably and self-effacingly commentated by Frederick Allen, of the B.B.C. Very good featurette of general appeal.

Production.—The collection of widely varied scenes of South African life and places adequately covers a wide range, and has been selected with a view to striking a balance between show places and less well-known attractions. Occasionally the transition from subject to subject is a little abrupt, but on the whole the film is well knit. The commentary is smoothly and quietly delivered by Frederick Allen, and blessedly avoids forced humour.

Points of Appeal.—Well-varied interest, pictorial and "Travelogue" appeal.

Camera Reflections

Ambassador. British (A). Edited by Julia Woolf. Commentary spoken by John Stuart. 3,450 feet. Release not fixed.

VERY amusing and interesting collection of old-time kinema productions. Topical flashes of years ago are interwoven with excerpts from comedies and dramas of yesterday, the whole being topped off with a parade of the early stars in characteristic scenes and moods. Diverting glimpse of the industry's early efforts which will be a sure attraction wherever it is shown.

Production.—Resourceful editing, allied with a quietly witty commentary effectively spoken by John Stuart, makes the most of the excellent material which this happy little picture contains. Three old films are given in their entirety. "The Elopement," once doubtless romantically thrilling, will now be a sure laugh-raiser, and the Max Linder comedy reminds us how unsubtle was once our sense of screen humour. The "snapshots" of early film stars are cleverly chosen to illustrate their characteristic talents, and will provide a nostalgic five minutes for the older members of audiences.

Points of Appeal.—The sure-fire attraction of the subject matter, the quiet wit of the commentary, the convenient footage.

Reissues of the Week

Raffles

New Realm. American (U). Directed by Sam Wood. Featuring David Niven, Olivia de Havilland and Dame May Whitty. 6,499 feet. Released June 1.

COMEDY crime melodrama about an amateur cracksman who steals a necklace to help his fiancée's brother, who has lost several thousands of pounds by gambling. Raffles, the cracksman, gives himself up to the police, and his fiancée, Gwen, conscious of his sacrifice for her brother, promises to wait for him.

It was originally reviewed in the KINE. on March 7, 1940. We described it as ". . . It's secret is its intriguing, evergreen story, its friendly sentiment, both romantic and moral. Add title and star values and you have a box-office certainty." That opinion still applies. A good general light booking for post-war fare.

Waterloo Bridge

M-G-M. American (A). Directed by Mervyn Le Roy. Featuring Vivien Leigh, Robert Taylor, C. Aubrey Smith. 9,136 feet. Released July 16, 1945.

THIS film, first reviewed in the KINE. of August 22, 1940, was described as "A box-office certainty." This prophecy was subsequently proved by results, and there is every reason why the picture should maintain its popularity upon its reissue. Basically a "tarnished lady" story, it is treated with understanding and a resourceful modern touch; its heart appeal and war-time background give it emotional force and topicality. The star portrayals have feeling and charm, and there is a gallery of fine character studies from a strong supporting cast. Cleverly embellished hokum with a sure appeal for all types of audience.

CHILD RESTRICTIONS NOT UNWELCOME

Divergent Views of W. Lincs Members

NOTICE of the relaxation of the Grimsby rule that children should only be admitted accompanied by an adult was received with mixed feelings by the North Lincolnshire C.E.A. Some members welcomed the concession, others declared that there had been less noise, less damage and more seats occupied during the period of the regulation.

THE subject of children at shows, and youth matinees, occupied a considerable part of the discussions at the meeting which was held at Lincoln.

C. CLOW (secretary) explained that Grimsby Watch Committee had now decided that this condition could be waived if exhibitors desired, and an approach was made to the committee of the branch.

Mr. Clow went on to say that he understood that certain moves had been made in Grimsby on the establishment of children's Saturday morning clubs. They were to be started at the Ritz, Cleethorpes, and the Savoy, Grimsby. If they did he would have to start one in the interests of his firm.

Ban on Threepennies

"I hope no silly threepenny or fourpenny prices will be charged," he said. "I hope never again to see our industry prostituted for pennies. To my mind the lowest to be charged should be sixpence in any show. In my kinema the lowest would probably be eightpence."

C. WHEATMAN said that it was under consideration to start children's shows at the Ritz, but he did not think children should be allowed in the circle.

Unwanted Children

Several members opposed the proposal.

They claimed that the ban in Grimsby had been a godsend. There was less noise, less damage, and more seats available for when children got in they stayed in for hours.

It was decided to call a special meeting of Grimsby and Cleethorpes members to discuss the matter.

Film Damage

In reply to Mr. Wheatman, Mr. CLOW said that the Film Damage Committee was still functioning, but only meeting every three months.

Mr. BELL said that great work had been done by the operators, and Mr. Wheatman had done equally useful work throughout the country.

Sunday Opening

During a discussion on Easter Sunday opening in Grimsby, Mr. CLOW recalled that Sunday opening had been secured in Grimsby after a stiff 18 months' fight.

One rule had been insisted on, and that was that kinemas should be closed on Easter Sunday.

It was pointed out that this was *ultra vires*, but at the time exhibitors did not worry much about it. They had also obtained Good Friday and Christmas Day opening, which had been unheard of in Grimsby, so they had not contested the point, taking the view that it was the only Sunday in the year they would have off.

Consideration Deferred

In a letter to the branch, D. HEUGHAN said that since Cleethorpes opened on Easter Sunday Grimsby should apply for this concession.

Some members thought they should leave the position as it was, but C. WHEATMAN said he agreed with Mr Heughan.

The matter was referred to the special meeting called to consider the question of children's matinées

Opening Hours

Mr. CLOW said that he had heard rumours to the effect that some houses in Grimsby were to revert to later screening hours.

Mr. WHEATMAN: I expect it is my shows you are referring to.

Mr. CLOW: Yes, it is

Mr. WHEATMAN: It is the policy of my company to get back as soon as possible to pre-war opening and closing times.

Mr. CLOW said that he had made inquiries of the transport authorities and it was possible that it would not be long before public transport was running later than at present

Mr. WEBB said he had heard that the old 11.30 p.m. finish would not return.

The matter was deferred.

T. D. BELL, who presided, said it was the intention of the branch to hold meetings in all large cities in Lincs.

On behalf of R. S. JONES and himself, as liaison officers for Lincs. for training films, he thanked all exhibitors for their co-operation.

The branch placed on record its thanks and gratitude to the managers, operators and staffs for their services and loyalty during the difficult war period, especially in Grimsby and Cleethorpes, two front-line towns.

They hoped those who had lost their kinemas would soon be allowed to rebuild.

Londonderry May Reconsider Child Ban

Londonderry Corporation will consider the question of the admission of children to the six local kinemas. A special committee has been discussing the matter. The Northern Ireland branch of the C.E.A. has intimated that it will fight the attempts to enforced a ban.

Another report is expected to be presented at Enniskillen in the near future.

No Action on B.F.I. Resolution

At Chester Corporation Education Committee the director reported upon an interview with the Government inspector regarding the selection of teachers to attend a summer school course to be organised by the British Film Institute.

The committee decided to take no further action in connection therewith.

Gainsborough's WICKED LADY is now in production at Shepherds Bush, with Griffith Jones and Patricia Roc

Around the Studios By KINE. Correspondents

TWO GAINSBOROUGH UNITS ARE AWAY ON LOCATION

MAURICE OSTRER, executive producer for Gainsborough, has two units on location this week.

Arthur Crabtree and the "Caravan" unit (producer Harold Huth) left London for North Wales on Monday for four weeks in the Welsh mountains.

Stewart Granger and Jean Kent will be kept busy for the first few weeks on love scenes beside a mountain lake and on chase sequences in which Granger is led into an ambush by Spanish guides and robbed by bandits. Jean Kent rides across the mountainside to try to warn him.

Robert Helpmann will play the villain, Wycroft, and will leave for Wales later in the month when his current Old Vic Ballet is finished. Helpmann appeared in "One of Our Aircraft is Missing" and "Henry V."

Dennis Price, another newcomer to the cast, will play Francis Castleton, an unpleasant character, and Granger's rival for the love of Anne Crawford.

The location unit is:—

Director, Arthur Crabtree; production supervisor, Albert Fennell; production manager, Arthur Alcott; location manager, J. Fitz Russell; first assistant director, Billy Boyle; second assistant director, E. Morris; cameraman, Cyril Knowles; camera operator, Alan Cullimore; continuity, Anne Bessemer and Jane Gilbert; stills, C. Trigg; and electrician, S. Hyde.

Leslie Arliss and "The Wicked Lady" unit (producer R. J. Minney) have taken advantage of what they hope will be a fine June to continue location work at Frensham Ponds, Surrey, where the stars will appear in scenes to match those already taken in the long shots.

"BRIEF ENCOUNTER" AT THE METROPOLE

ALL-NIGHT shooting on Noel Coward's "Brief Encounter" was carried out last week in the Metropole Cinema, Victoria. The interior was used for comedy sequences in which Celia Johnson and Trevor Howard visit the pictures in the town of "Milford Junction."

Photographed from the back of the auditorium, the pair is seated in the foreground of the circle: a spotlight is projected on to the orchestra pit and a woman organ ist, Irene Handl, rises from the depths. Valued help was given by James Whitebread, organist at the Metropole Cinema.

"Brief Encounter" is a Noel Coward - Cineguild production, directed by David Lean, with Anthony Havelock-Allan and Ronald Neame in charge of production.

Two Cities Shoot Ballet Scenes for "Carnival"

THE ballet sequences are still occupying Stage 6 at Denham, where the Two Cities production "Carnival," from Compton Mackenzie's Edwardian novel, is being made.

Having recorded the Snowflake ballet, the unit has been occupied in the mornings shooting the second ballet, Papillon. For these sequences the ballet is dressed in white with dainty butterfly wings in pale blues, pinks, mauves and yellows. Bebe de Roland, the première ballerina, wears cyclamen.

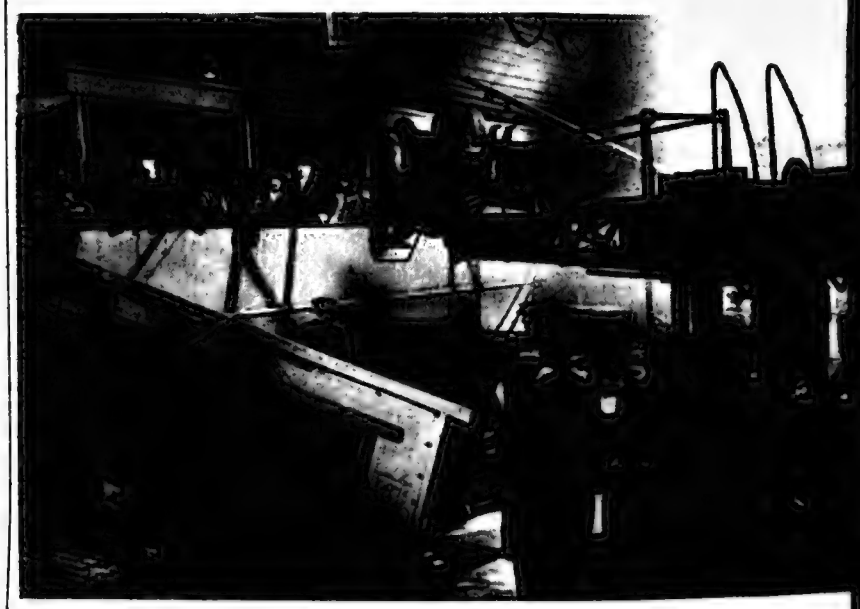
These sequences are expected to continue for a further week as shooting on the ballet has to finish at mid-day to enable the girls to get back to Lond[on] [for] evening theatre [per]formances.

The afternoons [are] occupied wit[h] smaller scenes [in] which audience re[ac]tion.

Comedy Sequence

Stanley Hollow[ay] has been putting in some ch[ar]acterisation as Charlie Raeburn, the father [of] Jenny Pearl (Sally Gray) and one of the most amusing scenes in the production was put "in the can" last week.

This shows the Raeburn family—Charlie, Florrie (Catherine Lacey) and little May (Hazel Court)—watching Jenny's performance. In contrast to Florrie's quiet pride Charlie becomes garrulous.



Scene at Welwyn during the production of NIGHT BOAT TO DUBLIN, to be released by Pathe

"BEWARE OF PITY" UNIT IS MOVING OVER TO DENHAM STUDIOS

Among the visitors to Islington last week was Mrs. Hannah Altmann, only surviving relative of Stefan Zweig, whose novel, "Beware of Pity," is being filmed by Two Cities with Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper in the four leading rôles.

Mrs. Altmann, whose husband is a doctor now serving with the Forces in West Africa, was impressed by the authenticity of the sets.

Next week the unit moves to Stage 7 at Denham for scenes on one of the biggest sets used in this production, which includes a perspective model set of a small town.

Artistes on call for this set include Lilli Palmer, Albert Lieven, Gladys Cooper, Ernest Thesiger and Linden Travers.

Documentary About the De Havilland

Cecil Musk has completed his first production for the Film Producers' Guild; a second feature length picture on the De Havilland Mosquito.

Although designed primarily for non-theatrical showing to the 25,000 De Havilland employees in Britain, Canada and Australia, it will have a wider general.

While documenting the continuity of design which produced the aircraft—a bomber that became a fighter—the film shows widespread dispersal of production to villages and country towns.

The climax is a series of operations, photographed by cameramen of the R.A.F. and U.S.A.A.F.

Cecil Musk attributes the film's perfect authenticity to the close collaboration of Capt. Gurney and Martin Sharp, of De Havilland's. The "Mosquito" was edited by Miss Catherine Miller.

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Michael Balcon is to Produce Film Based on the life of Scott

MICHAEL BALCON, production chief of Ealing Studios, is to film the adventures of Capt. Scott, the famous explorer.

He hopes to send a cameraman to the Antarctic to obtain authentic background scenes.

The main unit will meantime work at a location especially chosen for its approximation to polar conditions.

This may be in Canada.

In addition, many scenes will be shot at Ealing Studios.

The film will be directed by Charles Frend, who made "San Demetrio, London" and the forthcoming film of the Breton and Cornish fisherfolk, "Johnny Frenchman."

The associate producer is Sidney Cole.

Walter Meade is preparing the treatment which traces the life of Scott after his return from his first polar expedition through the triumphs and hardships of the second, which ended in his death and that of his four companions only a few miles from safety.

The film will adhere as closely as possible to fact. There will be no fictionalised characters and no "gilding" of the real-life events which in themselves constitute a thrilling film plot.

Scott's widow—Lady Kennet—is co-operating in the preparation of the script. She has placed her extensive library of books written about the subject at the disposal of the Ealing Studios research workers.

Billy Hartnell and Chili Bouchier in British National's QUERY now in production

Sid Bonnett, G.-B. news cameraman, with his war-scarred camera

SID BONNETT BACK FROM GERMANY WITH SHELL-MARKED CAMERA

"Lucky" Sid Bonnett, the G.-B. news cameraman, had one of his luckiest breaks when he "lost" his camera equipment to a Nazi H.E. shell in Germany last month.

When moving up in a jeep with advancing armies in the final stages of the Battle of Germany a Nazi battery opened up on the road down which the jeep was passing, the first shell falling a short distance in front.

Sid and his "bodyguard" got behind some buildings before the second shell made a direct hit on the jeep. Exploding Sten-gun ammunition prevented the recovery of the cameras.

By the time it was possible to poke through the débris, one Newman Sinclair, an Eymo and an assortment of lenses had been completely destroyed.

The wreckage of the Newman Sinclair is a sad end to one of this company's most famous cameras. Originally, it was obtained for use on the Mount Everest flight on which Sid Bonnett was cameraman. Sid *nearly* lost his life when flying over Everest, for his oxygen tube parted, but he found the severed tube just in time.

On the outbreak of war Sid went to France with the same camera. It came out again at Dunkirk. It was again used at Narvik. Then Sid used the camera to film the Battle of Britain, the Middle East campaign, Abyssinia, Keran and Cairo. They were at Hong Kong for the evacuation, and, subsequently, at Singapore.

The camera was lost, but turned up again, sewn in sacking and badly damaged. It was returned to George Hill for repairs.

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Writes Victory Song

Jim Mellor, who was with Paramount as assistant film editor for a number of years, has been turning out documentaries for the M. of I. His mother, **Edith Mellor,** is an opera producer, at one time producing for Sir Oswald Stoll.

She has recently had a song published, "God Bless Our Flags," which has been personally commended by General Eisenhower.

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Gunther Krampf is to photograph the production, and he is in close contact with art director Holmes working out plans for lighting and set-ups.

Oswald Mitchell started interiors on Wednesday last on "Loyal Heart" with Percy Marmont, Harry Welchman, Eleanor Hallam, Philip Kay and the dog "Fleet" appearing.

Last week Montgomery Tully completed the dramatic Old Bailey murder trial sequence for "Query," with Billy Hartnell as the accused man. Jimmy Hanley and Dinah Sheridan have the romantic leads in this production with Chilli Bouchier appearing as Hartnell's unfaithful wife.

Douglas Myers is putting the final touches to "Waltz Time," in preparation for the Trade screening at the Palace on June 19, and John Harlow's new David Farrar starring vehicle, "The Echo Murders," a new Sexton Blake adventure, is in the editing stage.

Two new stars are in the making at Elstree. They are appearing in "Loyal Heart."

The first is 14-year-old Philip Kay, who was chosen by the director to play the rôle of the young hero.

Philip, whose ambition from a very early age has been to be a great actor, certainly looks like succeeding in his career.

Already he has appeared in several short propaganda films; he has broadcast with the B.B.C. dramatic section; he has played with Donald Wolfit and his Shakespearean company, and last Christmas was in Robert Donat's production of "The Glass Slipper."

WARDROBE . . . . . ?

Gainsborough Pictures (1928) Ltd., in accordance with arrangements made with the Board of Trade whereby the whole of their extensive wardrobe has been placed at the disposal of the film and theatre trade, has loaned out dresses and costumes representing a total of more than

55,000 COUPONS

Cinema managers, too, have benefited by the scheme for they have been able to arrange foyer publicity and stage shows COUPON FREE

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ERNEST BEHA, WARDROBE STORES Shepherd's Bush Studios, W.12

Telephone: SHEpherd's Bush 1210

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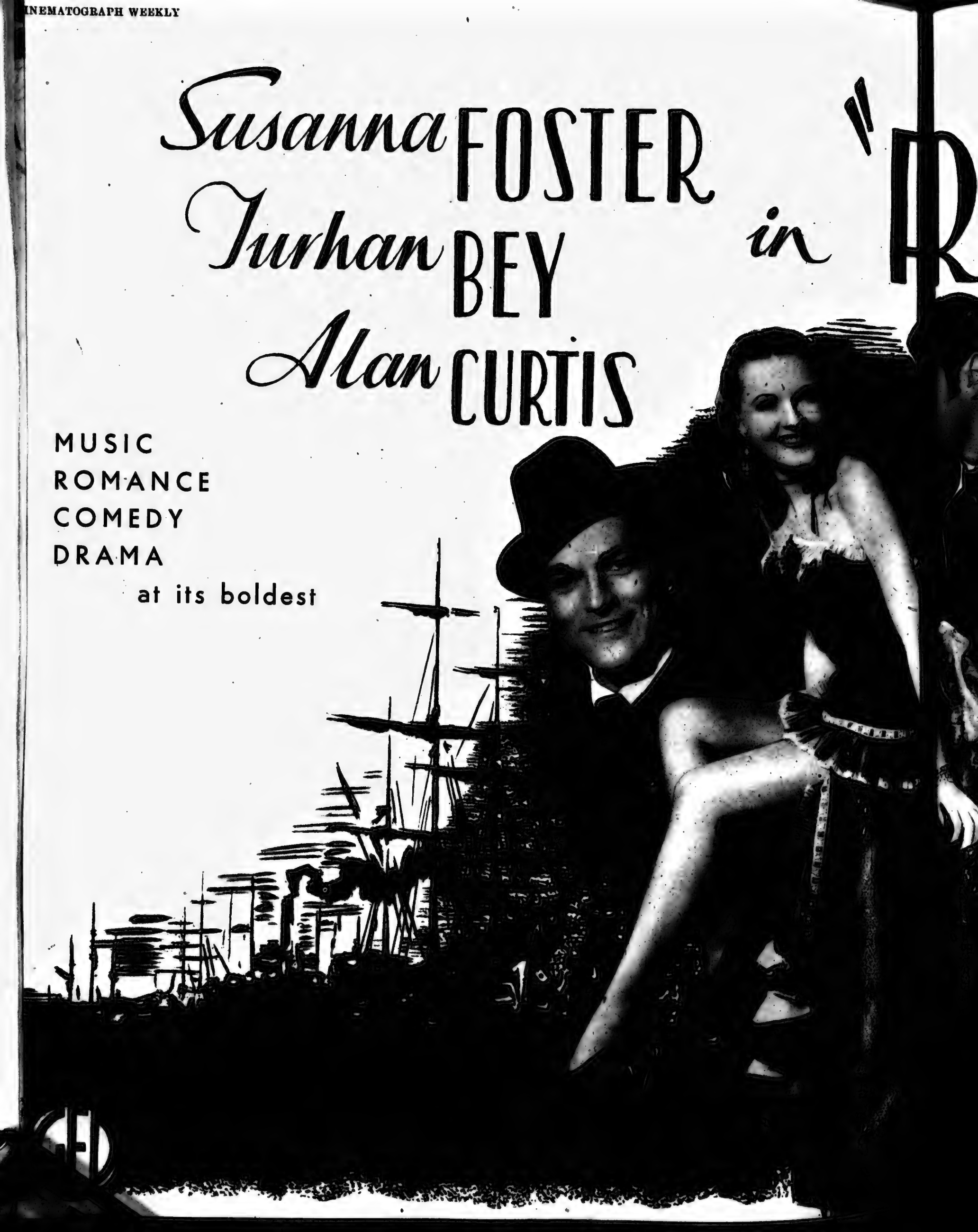

A UNIVERSAL PICTURE

RISCO SAL

with

ANDY DEVINE

PROVINCIAL TRADE SHOWS

LIVERPOOL	Futurist	Thur., 14 June, 10.45 a.m.
NEWCASTLE	Essoldo	Fri., 15 June, 10.45 a.m.
BIRMINGHAM	Scala	Wed., 20 June, 10.30 a.m.
LEEDS	Tower	Wed., 20 June, 10.45 a.m.
MANCHESTER	Gaumont	Thur., 21 June, 10.45 a.m.
SHEFFIELD	Cinema House	Thur., 21 June, 10.45 a.m.
CARDIFF	Empire	Fri., 22 June, 10.45 a.m.
NOTTINGHAM	Scala	Fri., 22 June, 10.45 a.m.
GLASGOW	New Savoy	Fri., 22 June, 10.45 a.m.

UNIVERSAL PICTURES

RANK MAKES CLUB FILMS WITH A MORAL PUNCH

Special Productions Shown for Children's Clubs

(By KINE Representative)

WHAT kind of films will Arthur Rank show to the thousands of young members of his Odeon and Gaumont children's clubs?

Something of his production policy for children was revealed last week when five "experimental" films, made under the auspices of Rank's Advisory Council on Children's Entertainment Films (chairman, Lady Allen of Hurtwood), were shown to the Press and Trade representatives.

In brief, all the films had a moral; but are not "religious," in the conventional sense of the word.

They all had a theme of social significance: but not one indicated any political attitude or line of thought.

The films stressed these ideals:

Selfishness causes unhappiness and even bodily harm.

"Working" for one's daily food (illustrated by nature) is a basic social obligation.

Inter-family and international friendship with one another is good for a happy life.

Sin or cruelty pays its own reward.

Stealing by finding is wrong—returning things that are found brings happiness.

Be kind to animals, and

Don't tell tales.

Mary Field Explains

The films were introduced by producer Mary Field. She said that the makers realised that the films were by no means perfect; but by studying children's reactions it would be possible to improve them.

They intended to make the films—and the clubs—international. For that reason one film in the programme would be a Dutch version.

When dealing with home and school life they were endeavouring to show the average middle-class family—always showing the children life and conditions at their best.

These were the films:—

SALLY THE SPARROW. Produced by G.-B. Instructional. Length, 804 ft. Cert. U. Running time, 9 minutes. The film told the story of a sparrow who lives at the Zoo. As the sparrow sets out to find some animal who will give her some of its food the children are introduced to the various animals in the ways they like to think of them—bears and buns, camels and rides, and sea lions and fish.

There are sections of the commentary (which is spoken slower than in the average adult film) that are in rhyme. Musical underscoring is good, and is not left to any type of music.

The moral is pointed in both picture and commentary, that because Sally (the sparrow) tried to have another animal's breakfast she lost some feathers while escaping from a monkey. She should have worked to find her own food.

CLUB MAGAZINE, No. 3. Produced by Wallace Productions. Length, 890 ft. Cert. U. Running time, 10 minutes. This was a Dutch version, but for those who could not understand the commentary the simple camera technique and continual use of close-up made the items easy to follow.

The issue got off to a good start by showing toys being made, provided a few laughs with penguin studies, showed members of the Hanley G.-B. and Odeon clubs playing football, slipped in a solid piece of education on shoeing horses and welding parts of a modern tractor, and concluded by showing Russian children at an art class.

Sin's Reward

ROBBIE FINDS A GUN. Produced by Analysis Films. Length, 806 ft. Cert. U. Running time, 10 minutes. A monochrome cartoon. No Disney piece, but it is easy to understand its popularity with children. The action is slowed down to such a pace that it is tiresome for an adult audience to watch the "gag" of—catapult, broken window, hasty thought, and escape, takes a full quarter of a minute to cover, action which normal cartoons would do in half the time.

The humour is basic. No subtlety is used.

The moral is pointed that sin brings its own reward. The rabbit character finds a gun, shoots a crow, is carried away by the bird and thrown into a muddy ditch. There is no dialogue except at the fade-out, when the crow says: "You've had your fun, now see where it's got you."

TOM'S RIDE. Produced by G.-B. Instructional. Length, 1,030 ft. Cert. U. Running time, 11 minutes. This picture has been shown to most of the clubs. It has a very strong moral, put over with an emphasis that would empty the average kinema of its adult audience.

The story concerns Tom, who wants a bicycle. At the Odeon club he thinks of his bicycle when he sees Red Indians on the screen, but he realises the needs of other people when he sees a newsreel of wounded soldiers.

Tom subsequently finds a purse of money, is tempted to buy a bicycle with the money, but returns it to the owner in time to prevent her from having to cancel her train journey to see her soldier son.

Tom tells his father and young sister that he realises that if he had bought the bicycle he would never have been happy with it, whereas it had been fun riding his sister's machine, being in time to give the lady her much-needed money.

SPORTS DAY. Produced by G.-B. Screen Services. Length, 2,162 ft. Cert. U. Running time, 24 minutes. The technique of this film is more advanced than the others. It is acted, photographed, directed and generally produced similar to "adult" standards. The quality of the sets are up to British medium cost feature standards.

The story is about an older boy and girl. The boy is wrongfully accused of ill-treating a dog, which he, in fact, is very fond of. He does not tell tales about the boys who did ill-treat the animal. Subsequently, he is proved innocent when the dog runs to him and makes a fuss of him. He is allowed to compete in the school sports.

The dog points out the boys who hurt it and the film closes with the dog's hero receiving a prize and the adult owner delivering what to an adult audience would be rather an embarrassing lecture on not telling tales and on being kind to animals.

All the films are released by G.F.D.

A scene from EXPERIMENT PERILOUS (RKO-Radio), reviewed in this issue. George Brent, Paul Lukas, and Hedy Lamarr are starred

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Tenterden Town Council has allocated £71 4s. 9d., received from the S. O. of the Embassy, for charities. £50 was sent to the Merchant Navy Comforts Fund and £ to the Y.W.C.A.

At Enfield U.D.C. Town Planning Committee the clerk reported that a member had raised the question of the building of a kinema at Ponders End and stated that the proposal would be dealt with under the Town Planning Acts.

To Entertainment Executives:

ONE OF BRITAIN'S ACE SHOWMEN IS LOOKING FOR A NEW OPPORTUNITY

He is 36 years of age, and at present is controlling a super entertainment house in the Midlands. After three years in the Services his record on every side of the theatre and cinema business is brilliant. He is now booking films and all the leading acts and bands. He has a second-to-none record in show publicity and is an expert manager and controller, of personnel. These facts can be supported by unimpeachable references.

THE POST HE WANTS

must carry a salary upwards of £1,000 per annum and must offer opportunities for the future. It can be in any sphere of entertainment but for preference should provide scope for a definite flair as a booking and exploitation expert.

If there is an opportunity for a directorship so much the better—if necessary, he has the capital for this purpose.

If any entertainment executive has an opportunity to offer in a seaside resort or city he is invited to write in confidence to this man, who can be reached by a letter to

Box 2000—Kinematograph Weekly, 92, Long Acre, W.C.2.

PLEASE NOTE THAT THIS SHOWMAN IS NOW IN AN EXCELLENT POST AND IS ONLY INTERESTED IN A REALLY FIRST-CLASS OPPORTUNITY WITH UNLIMITED SCOPE.

SOUND SYSTEM
RCA

The Observation Window

French Technical Journal Reappears

EXPLAINING COLOUR PROBLEMS

A WELCOME return to the desk of the KINE. is *La Technique Cinematographique,* which has reappeared after an interval of five years. In the pre-war years this bi-monthly review was among the leading Continental magazines dealing with kinematograph technique, and the first number of the new series is well up to the quality of its pre-1940 issues.

IT contains articles on technique and news of the activities of equipment firms in France, and the apparatus they have or will have on offer. There is also a very interesting draft scheme for apprenticeship of projectionists, which it is hoped to summarise in the IDEAL KINEMA supplement published next week.

EXPLANATIONS of the manner in which colour fidelity is achieved by the three-colour system are fascinating to many minds engaged in kinematography. Unfortunately, very few writers are able to present their technical knowledge in a form easily assimilable by those who have had no training in colour technique.

LAST week's *British Journal of Photography* (May 25 issue) contained an article which was a model of its kind. Admittedly, it only dealt with a small part of the colour field, but within that field it presented methods of colour rendering in a manner which led the reader to turn again to the article for the pleasure of finding ideas so clearly expressed. The diagrams which accompanied it were well drawn and greatly assisted the understanding of the text.

AN indication of the seriousness with which the effects of the Government's 15 per cent. cut in raw stock is regarded by renters was forthcoming at the K.R.S. council meeting last Thursday. The meeting with the Board of Trade was reported upon, and the President expressed the hope that some amelioration of the existing situation would be possible.

BUFFER stocks hitherto held at laboratories have in some cases been almost exhausted, and the means of so arranging prints in order to obtain the greatest use and the longest life is a big problem for print managers. Damage to copies has increased rather than lessened, and an instance was given of a brand-new copy sent out for a single screening being returned in a badly "chewed-up" condition.

THE letter-bag of the KINE. and the IDEAL KINEMA is repeatedly contributed to by conscientious projectionists who are appalled at the condition in which copies are received. In old days the charging up of the cost of the copy to the offending theatre met the situation. To-day the more serious matter is the loss of raw stock, which cannot be made good.

A FREQUENT hirer of 16-mm. films from the Central Film Library tells me that one effect of the film stock shortage is that the run-in lead of subjects sent for screening has been cut down so drastically that there is no time to adjust sound and focus before one is in the middle of titles.

FIVE feet of leader is all that is allowed these days, and my informant tells me it needs double this length to thread up and get the subject ready for starting. What has the Central Film Library to say about this?

J. BENSON.

BUILDING A 35-mm. PROJECTOR FOR £100

By F. H. SMETHURST

THE following description of the manner in which a projectionist built a 35-mm. projector for a trifle over £100 will be read with interest by many technicians. Ingenuity of adaptation and ability to use the various parts to the utmost advantage were essential to the projector's construction.

Wishing some time ago to purchase a second-hand 35 mm. sound equipment for private use I made many inquiries, but generally the answer was negative, or obsolete junk was offered at a fabulous price. The only thing was to attempt the building of a sturdy and reliable outfit from any components available. Cost had also to be kept in mind, as I did not wish to spend more than £100.

A Resurrected A.E.G.

News was received of a projector which lay dismembered in a shed, and, on examination, it was found to be a rear-shutter pedestal model A.E.G. in excellent condition, having had little use. It was noted that the take-up, a type peculiar to A.E.G., would have to be converted from solid to clutch drive, so as to take standard spools.

Following purchase, a clutch assembly was made, and the modification carried out. Consistent searching finally produced a discarded 5½ in. mirror arc—minus mirror—which was overhauled and modified, and fitted with a new 8 in. Goerz mirror. The arc lamp of the A.EG.. was damaged beyond repair. For driving the projector a new ¼ h.p. induction motor was bought, and a 70-ohm. resistance was fitted in series with the starting winding to limit the rate of acceleration.

Converting to Sound

Then came the conversion to sound. A soundhead was wanted which would give satisfactory results and yet be simple to fit, and, above all, be of a type which would not mark or damage film in any way. A reconditioned "Imperial" pull-through head was obtained, this being complete with Osram C.M.G. 8 P.E.C. and an 8 volt 4 amp. exciter lamp.

A "Cinelux" low gain two-valve pre-amplifier and power unit were mounted on a well-sprung cradle under the lamphouse; the output passing through a change-over switch to an existing 10-watt Marconi amplifier. A H.M.V. autochange unit supplies the non sync.

Electrical Equipment

The electrical equipment which consists of arc resistances, a power board unit, and a control panel mounted on the side of the projector, had to be made. A special feature of this is that all electrical and sound connections are made by two and three-pin plugs, which permit quick and easy dismantling or assembly.

A.C. is available for the motor and sound equipment, and a D.C. supply for the arc is taken at 230 volts from a near-by engineering works. Arc current is adjusted by steps of 4 amps. to a maximum of 24 amps., but in practice, 12 amps. suffice for a brilliant picture measuring 5 ft. by 4 ft., while 16 amps. make Technicolor really glorious.

The throw is 24 ft. and a "Unifit" lens produces a picture with a high standard of definition. At the screen end, two P.M. moving-coil Marconi matched speakers are situated, one each side of the picture. Music and speech are pleasant and clear. The projector runs very silently, making about the same amount of noise as the average 16 mm. projector.

Total Expenditure

Now, the cost. I slightly exceeded the amount allocated, the details follow:—

	£	s.	d.
Projector	47	10	0
Motor	5	10	0
Arc and new mirror ...	6	10	0
"Unifit" lens	3	10	0
Soundhead, etc.	19	0	0
Pre-amp, etc.	14	0	0
Electrical equipment ...	10	0	0
	£106	0	0

As I have been serving with A.B.C. during the war in a spare-time capacity, time has been very limited, and the construction occupied two and a half years. Even yet, much remains to be done, but in looking back it has been a most instructive and enjoyable experience, which now brings pleasure to others. What more could one ask?

POOL CARBONS

TRADE SHOW OFFERS—MAY, 1945

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Adventures of Kitty O'Day	Pathe	62 min.	A	5,653 ft.	Jean Parker, Peter Cookson ...	Acceptable comedy bet for the populars. Safe for youngsters	May 31, 1945	Aug. 20, 1945
Affairs of Susan, The ...	Paramount ...	110 min.	A	9,898 ft.	Joan Fontaine, George Brent....	Capital star booking, particularly for good and high-class halls. Bit too smart for youngsetrs	May 24, 1945	Aug. 27, 1945
Alaska	Pathe	75 min.	A	6,862 ft.	Kent Taylor, Margaret Lindsay	Very good popular booking. Nothing to harm youngsters	May 31, 1945	Oct. 22, 1945
Battement de Coeur ...	Studio One ...	96 min.	A	8,400 ft.	Danielle Darrieux, Claude Dauphin	First-rate specialised hall booking. Not for juveniles	May 17, 1945	Not Fixed
†Bring on the Girls ...	Paramount ...	91 min.	A	8,255 ft.	Veronia Lake, Sonny Tufts ...	Capital light booking. Safe for the family ...	May 3, 1945	July 9, 1945
Crazy Knights	Pathe	62 min.	A	5,659 ft.	Billy Gilbert, Shemp Howard ...	Second for the easily pleased. Unlikely to harm youngsters	May 31, 1945	Aug. 13, 1945
Czarina	20th Century-Fox	94 min.	A	8,438 ft.	Tallulah Bankhead, Charles Coburn	Title and star booking, mainly for the better-class halls	May 17, 1945	June 18, 1945
Dancing in Manhattan	Columbia ...	60 min.	A	5,436 ft.	Fred Brady, Jeff Donnell ...	Good second for the majority of halls. Safe for youngsters	May 10, 1945	June 11, 1945
*Don Chicago	Anglo-American	78 min.	A	7,100 ft.	Jackie Hunter, Eddie Gray ...	Reliable quota comedy for industrial and provincial halls. Nothing to harm youngsters	May 3, 1945	Not Fixed
Eadie Was a Lady ...	Columbia ...	67 min.	A	6,077 ft.	Ann Miller, William Wright ...	Acceptable light booking. Morally safe for juniors	May 10, 1945	June 11, 1945
Earl Carroll Vanities ...	British Lion-Republic	91 min.	U	8,201 ft.	Dennis O'Keefe, Constance Moore	Capital light booking. Good for youngsters ...	May 10, 1945	Not Fixed
Enchanted Cottage ...	RKO-Radio ...	92 min.	U	8,280 ft.	Dorothy McGuire, Robert Young	Very good booking, particularly for good and high-class halls. Safe for the family	May 31, 1945	Not Fixed
Great Flamarion, The	British Lion-Republic	78 min.	A	7,040 ft.	Erich von Stroheim, Mary Beth Hughes	Very good Lyceum. Definitely not for youngsters	May 3, 1945	July 9, 1945
Guy, a Gal and a Pal, A ...	Columbia ...	62 min.	U	5,618 ft.	Ross Hunter, Lynn Merrick ...	Agreeable second. Good for the family	May 31, 1945	Not Fixed
High Powered	Paramount ...	64 min.	A	5,733 ft.	Robert Lowery, Phyllis Brooks	Reliable second for the popular halls. Safe for youngsters	May 17, 1945	Not Fixed
Honeymoon Ahead ...	G.F.D.-Universal	59 min.	A	5,338 ft.	Allan Jones, Grace McDonald...	Moderate second. Nothing to harm youngsters	May 3, 1945	May 28, 1945
House of Fear	G.F.D.-Universal	67 min.	A	5,986 ft.	Basil Rathbone, Nigel Bruce ...	Capital crime entertainment. Good for youngsters	May 31, 1945	June 18, 1945
I'm from Arkansas ...	Pathe	62 min.	U	5,590 ft.	Slim Summerville, Iris Adrian	Agreeable light booking for the populars. Good for youngsters	May 31, 1945	Aug. 6, 1945
*I Live in Grosvenor Square	Pathe-Associated British	113 min.	U	10,267 ft.	Anna Neagle, Rex Harrison ...	Excellent general booking. Great for the family	May 24, 1945	Sept. 3, 1945
I Love a Mystery ...	Columbia ...	68 min.	A	6,158 ft.	Jim Bannon, Nina Foch ...	Gripping "blood and thunder." Hardly suitable for youngsters	May 17, 1945	June 25, 1945
Incendiary Blonde ...	Paramount ...	113 min.	A	10,184 ft.	Betty Hutton, Arturo de Cordova.	Excellent general booking. Nothing to harm youngsters	May 10, 1945	Sept. 17, 1945
Inside Information ...	Columbia ...	56 min.	U	5,036 ft.	Russell Hayden, Lucille Lambert	Good Western second. Just right for youngsters...	May 3, 1945	June 11, 1945
Jade Mask, The ...	Ealing ...	67 min.	A	6,105 ft.	Sidney Toler, Mantan Moreland	Moderate "series" second. Should not harm youngsters	May 3, 1945	Not Fixed
Leave it To Blondie ...	Columbia ...	72 min.	U	6,503 ft.	Penny Singleton, Arthur Lake...	Very good light booking. First class for the family	May 17, 1945	June 25, 1945
Legal Larceny	Columbia ...	56 min.	U	4,938 ft.	Russell Hayden, Alma Carroll...	Reliable western second. Just right for youngsters	May 10, 1945	May 28, 1945
Marked Man, The ...	Columbia ...	61 min.	A	5,546 ft.	Richard Dix, Janis Carter ...	Very good second. Should not harm youngsters	May 3, 1945	April 30, 1945
Master Race, The ...	RKO-Radio ...	100 min.	A	9,144 ft.	George Colouris, Stanley Ridges	Moderate title booking. Not suitable for youngsters	May 24, 1945	Not Fixed
Million Dollar Kid ...	Pathe	65 min.	U	5,828 ft.	Leo Gorcey, Huntz Hall ...	Reliable second for the populars. Nothing to harm youngsters	May 24, 1945	Oct. 8, 1945
Missing Juror, The ...	Columbia ...	64 min.	A	5,936 ft.	Janis Carter, Jim Bannon ...	Good pocket thick-ear. Hardly suitable for youngsters	May 3, 1945	May 28, 1945
Out of this World ...	Paramount ...	97 min.	U	8,685 ft.	Eddie Bracken, Veronica Lake	Very good light booking. Will appeal to youngsters	May 31, 1945	Oct. 1, 1945
Partners of the Trail	Pathe	55 min.	U	4,983 ft.	Johnny Mack Brown, Raymond Hatton	Reliable Western "second." Good for youngsters	May 31, 1945	Sept. 10, 1945
Penthouse Rhythm ...	G.F.D.-Universal	60 min.	A	5,382 ft.	Kirby Grant, Lois Collier ...	Good average second. Safe for youngsters ...	May 31, 1945	July 9, 1945
Proved Guilty	Columbia ...	57 min.	U	5,169 ft.	Russell Hayden, Alma Carroll	Reliable western second. Good for juveniles ...	May 31, 1945	Not Fixed
Right to Live, The ...	Pathe	82 min.	A	7k468 ft.	Gale Storm, C. Aubrey Smith	Very good general booking. Nothing to harm youngsters	May 31, 1945	Oct. 1, 1945
Salty O'Rourke ...	Paramount ...	99 min.	A	8,922 ft.	Alan Ladd, Gail Russell ...	Excellent general booking. Should not harm youngsters	May 17, 1945	July 30, 1945
Scared Stiff	Paramount ...	64 min.	A	5,864 ft.	Jack Haley, Ann Savage ...	Moderate second. Nothing to harm youngsters ...	May 24, 1945	Not Fixed
She's a Sweetheart ...	Columbia ...	69 min.	U	6,269 ft.	Jane Frazee, Larry Parks ...	Reliable tear-jerker for the family	May 10, 1945	June 4, 1945
Silent Partner ...	British Lion-Republic	51 min.	A	1,890 ft.	William Henry, Beverly Lloyd	Reliable second for most halls. Safe for juveniles	May 10, 1945	Not Fixed
Song for Miss Julie, A	British Lion-Republic	70 min.	U	6,300 ft.	Shirley Ross, Jane Farrar ...	Ticklish booking. Nothing to harm juveniles ...	May 10, 1945	Not Fixed
†Sudan	G.F.D.-Universal	74 min.	A	6,788 ft.	Maria Montez, Jon Hall ...	Capital hokum for the masses and youngsters ...	May 10, 1945	June 18, 1945
Tarzan and the Amazons	RKO-Radio ...	76 min.	U	6,808 ft.	Johnny Weismuller, Brenda Joyce	Capital "thick ear" for the populars. Nothing to harm youngsters	May 17, 1945	June 25, 1945
† Three Caballeros, The...	RKO-Radio ...	73 min.	U	6,570 ft.	Donald Duck, Aurora Miranda	Outstanding cartoon offering. Great for the family	May 17, 1945	Not Fixed
Town Went Wild, The ...	Pathe	76 min.	A	6,908 ft.	Freddie Bartholomew, James Lydon	Capital comedy booking. Nothing to harm youngsters	May 31, 1945	Sept. 17, 1945
Utah	British Lion-Republic	77 min.	U	6,975 ft.	Roy Rogers, Gabby Hayes ...	Very good Roy Rogers. Great for youngsters ...	May 3, 1945	Not Fixed
Utah	British Lion-Republic	77 min.	U	6,975 ft.	Roy Rogers, Gabby Hayes ...	Very good Roy Rogers. Great for youngsters ...	May 3, 1945	June 4, 1945
Wagon Tracks West ...	G.F.D.-Universal	57 min.	A	5,173 ft.	Bill Elliott, Richard Fiske ...	Very moderate outdoors. Hardly suitable for kids	May 3, 1945	June 4, 1945

Tarzan and the Amazons	RKO-Radio	...	76 min.	U	6,808 ft.	Johnny Weismuller, Brenda Joyce	Capital "thick ear" for the populars. Nothing to harm youngsters	May 17, 1945	Not Fixed
Three Caballeros, The...	RKO-Radio	...	73 min.	U	6,570 ft.	Donald Duck, Aurora Miranda	Outstanding cartoon offering. Great for the family	May 17, 1945	Not Fixed
Town Went Wild, The ...	Pathe ...	...	76 min.	A	6,908 ft.	Freddie Bartholomew, James Lydon	Capital comedy booking. Nothing to harm youngsters	May 31, 1945	Sept. 17, 1945
Utah	British Lion-Republic		77 min.	U	6,975 ft.	Roy Rogers, Gabby Hayes ...	Very good Roy Rogers. Great for youngsters ...	May 3, 1945	Not Fixed
Welcome Stranger ...	Columbia ...		57 min.	A	5,173 ft.	Bill Elliott, Richard Fiske ...	Very moderate outdoors. Hardly suitable for kids	May 3, 1945	June 4, 1945
Without Love	M-G-M ...		110 min.	A	9,932 ft.	Spencer Tracy, Katharine Hepburn	Very good light booking for the majority of halls. Hardly suitable for youngsters	May 31, 1945	June 25, 1945

REISSUES

*Alibi	Renown	...	76 min.	A	6,900 ft.	James Mason, Margaret Lockwood	A satisfactory attraction for the masses	May 24, 1945	June 4, 1945
David Copperfield ...	M-G-M	...	130 min.	U	11,726 ft.	Freddie Bartholomew, Lionel Barrymore	Outstanding revival. Great for the family ...	May 3, 1945	June 18, 1945
Dernier Milliardaire, Le	Film Traders	...	80 min.	U	7,300 ft.	Max Dearly, Renee St. Cyr ...	Excellent booking for all specialised halls ...	May 3, 1945	June 25, 1945
Elephants Never Forget	Renown	...	73 min.	U	6,553 ft.	Stan Laurel, Oliver Hardy ...	Good popular reissue for the masses and children...	May 17, 1945	Floating
*I've Got a Horse ...	Renown	...	77 min.	U	6,988 ft.	Sandy Powell	Good second. Suitable for children	May 17, 1945	Floating
*No Parking	Renown	...	72 min.	A	6,552 ft.	Gordon Harker, Leslie Perrins	Good box-office for all types of houses	May 24, 1945	Floating

WHAT'S RELEASED IN JUNE, 1945

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
JUNE 4	†Fighting Lady	20th Century-Fox ...	Br./E. 8112	63	U	5,616	... ...	Mar. 1, 1945
	*Great Day	RKO-Radio	Br./Tr. 8191	80	U	7,173	Eric Portman, Flora Robson	April 19, 1945
,,	Great Mike, The	Pathe Pictures	F. 8116	70	U	6,320	Stuart Irwin, Robert (Buzzy) Henry ...	Mar. 22, 1945
,,	Medal for Benny, A	Paramount	F. 8164	80	U	7,219	Dorothy Lamour, Arturo de Cordova ...	April 5, 1945
,,	Rationing	M-G-M	F. 8193	91	U	8,217	Wallace Beery, Marjorie Main	April 26, 1945
,,	She's a Sweetheart	Columbia	F. 8234	69	U	6,269	Jane Frazee, Jane Darwell	May 10, 1945
,,	Welcome Stranger	Columbia	F. 8081	57	A	5,173	Bill Elliott, Richard Fiske	May 3, 1945
JUNE 11	Dancing in Manhattan	Columbia	F. 8236	60	A	5,436	Jeff Donnell, Fred Brady	May 10, 1945
	Double Exposure	Paramount	F. 7968	64	A	5,718	Chester Morris, Nancy Kelly	Feb. 1, 1945
,,	Eadie Was a Lady	Columbia	F. 8235	67	A	6,077	Ann Miller, Jose Besser	May 10, 1945
,,	Here Come the Co-Eds.	G.F.D.-Universal ...	F. 8207	90	U	8,101	Abbott and Costello	April 12, 1945
,,	Inside Information	Columbia	F. 8077	56	U	5,036	Russell Hayden, Bob Willis	May 3, 1945
,,	Picture of Dorian Gray, The ...	M-G-M	F. 8194	110	A	9,888	George Sanders, Hurd Hatfield	April 26, 1945
,,	Swing Hostess	Pathe Pictures	F. 8115	73	U	6,696	Martha Tilton, Iris Adrian	Mar. 15, 1945
,,	Tree Grows in Brooklyn, A ...	20th Century-Fox ...	F. 8103	129	A	11,569	Dorothy McGuire, Joan Blondell	Mar. 15, 1945
JUNE 18	Bowery Champs	Pathe Pictures	F. 8120	61	A	5,573	East Side Kids	Mar. 22, 1945
	Carolina Blues	Columbia	F. 8011	81	U	7,348	Ann Miller, Kay Kyser and Band	Feb. 15, 1945
,,	Czarina	20th Century-Fox ...	F. 8251	94	A	8,438	Tallulah Bankhead, Charles Coburn	May 17, 1945
,,	*Denizen's of the Wild	Renown	Br./E. 8202	34	U	3,064	F. Ratcliffe Holmes, Elsa Tee	April 26, 1945
,,	Hollywood Canteen	Warner	F. 7970	123	U	11,263	Robert Hutton, Dane Clark	Feb. 8, 1945
,,	House of Fear	G.F.D.-Universal ...	—	67	A	5,986	Basil Rathbone, Nigel Bruce	May 31, 1945
,,	†Sudan	G.F.D.-Universal ...	F. 8247	74	A	6,788	Maria Montez, Jon Hall	May 10, 1945
JUNE 25	Faces in the Fog	British Lion-Republic ...	F. 8034	71	A	6,447	Jane Withers, Paul Kelly	Mar. 1, 1945
	I Accuse My Parents	Pathe Pictures	F. 8118	68	A	6,136	Mary Beth Hughes, Robert Lowell	Mar. 22, 1945
,,	I Love a Mystery	Columbia	F. 8253	68	A	6,158	Jim Bannon, Nina Foch	May 17, 1945
,,	Leave It To Blondie	Columbia	F. 8254	72	U	6,503	Penny Singleton, Arthur Lake	May 17, 1945
,,	Let's Go Steady	Columbia	F. 8201	61	U	5,489	Pat Parrish, Jackie Moran	April 26, 1945
,,	Tarzan and the Amazons ...	RKO-Radio	F. 8264	76	U	6,808	Johnny Weissmuller, Brenda Joyce	May 17, 1945
,,	To-morrow the World	United Artists	F. 8155	85	A	7,727	Fredric March, Betty Field	Mar. 8, 1945
,,	Without Love	M-G-M	—	110	A	9,932	Spencer Tracy, Katherine Hepburn	Mar 31 1945

REISSUES

JUNE 4	*Alibi	Renown	Br./Dr. 5375	76	A	6,900	James Mason, Margaret Lockwood	May 24, 1945
JUNE 18	David Copperfield	M-G-M	F. 11,373	130	U	11,726	W. C. Fields, Freddie Bartholomew	May 3, 1945
JUNE 25	Dernier Milliardaire, Le ...	Film Traders, Ltd. ...	F. 10,825	80	U	7,300	Max Dearly, Renee St. Cyr	May 3, 1945

*A British Picture. †In Colour.

Edited by

The Showman

SHOWMANSHIP

SINCE I last published a list of members of the KINE. Company of Showmen, there have been nine managers who have successfully claimed their certificates of membership. They have all had six or more mentions in this feature during the past twelve months. Here are their names:

RALPH PHILLIPS	Gaumont	Morden
CHRIS R. WOOD	Astoria	Finsbury Park
E. ASPINALL	Capitol	Bolton
G. E. EVANS	Plaza	Worthing
A. BAYLIS	Regal	Chesterfield
KEITH B. S. HANN	Odeon	Old Kent Road
FRANK BRADLEY	Regent	Sheffield
K. HILL	Opera House	Coventry
M. ZAND	Odeon	Burnley

There is one showman who deserves an apology. A. J. Sadler, of the Astoria (A.B.C.), Brighton, is a very "special" member of the Company. He has read the KINE. for over 34 years—and the Company of Showmen would not seem the same without him. His name should have appeared in the earlier lists!

The first monthly contest started last week. Entries are coming in from showmen all over the country. Have you forwarded details of your stunts yet? If not, do so right away. Next week I want to offer some helpful criticism on the various efforts.

★

ONE thing that many managers miss is the publicity that can be got by liaison with local celebrities. To the outside world small-town civic leaders are of no significance; but where the mayor goes, the townspeople follow after.

In London, when the trade organises a social function, it is on a large scale. That is impossible for the small-town kinema.

But even the smaller kinemas in the provinces can do a lot to focus public attention by contact with local notables.

Get the mayor or the local bishop to receive a cheque for some charity from your stage. Invite the presidents of local organisations to be your guests at presentations of films which are likely to interest them.

Contact local film stars; it is surprising how many managers live next door to a star and don't realise it!

Remember, a celebrity is not only a film star, a Mayor, or a titled woman—it is anyone the public likes to talk about! Contact returning war heroes, sportsmen, and, in fact, anyone who is a "name."

Kinemagoing is a social activity: if showmen let it become a "penny in the slot" affair, the public will lose interest. Keep the social atmosphere, make your house a vital part of your community.

★

INITIATIVE is one quality that will help you win one of those prizes. It is the sign of a good manager if he can take things into his own hands and see them through successfully.

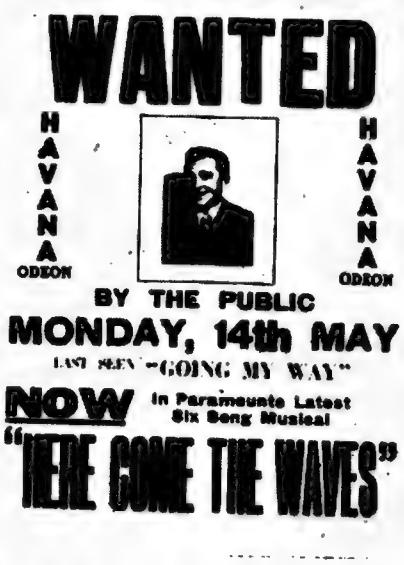
Make use of the valuable material put at your disposal by the renter's or circuit's publicity departments: but don't be frightened to work out your own ideas. Original adaptations to suit local conditions are often improvements on the publicity man's idea.

Look at this week's notes: at what Gerald Blake did at the Gaiety, Manchester. He took the initiative, and managed to get Margaretta Scott to appear on the stage before the showing of "The Man From Morocco." C. Dawson created valuable local interest at the Majestic, Port Talbot.

And at Portsmouth initiative made it possible for a banner to be displayed on the Town Hall, advertising "Since You Went Away"—the first time that such an advertisement has been allowed on the building!

Yes, don't be frightened of initiative—it will pay you in the long run.

A crowd of 200,000 Sheffield people who came to see a walking race saw many posters like these along the route. They were arranged by Frank Bradley, of the Regent (G.B.) to exploit A SONG TO REMEMBER (Columbia). And (below), this poster caught residents' eyes at Romford—it was devised by the manager of the Howard (Odeon), G. E. Sewell, for Paramount's HERE COME THE WAVES



★

Leo's Encyclopaedia

LEO—and by that every KINE. subscriber should know that I am referring to M-G-M—has just published another edition of his Encyclopædia. It's a valuable little book and one which exhibitors will find of value, if they use it to its best advantage.

The first section is a complete list of stars and players at present under contract to Metro. There is a short biography of each player and a list of all the productions in which he (or she) has appeared, together with production dates and the name of the company which made them.

The next section will probably appeal to independent exhibitors. It gives a complete alphabetical list of all M-G-M sound films released in Great Britain up to May, 1945, together with release and re-issue dates.

There is also a tabulated list of the titles of all M-G-M "-series"—Hardy, Thin Man, Kildare, Maisie—and a list of Leo's Academy Awards.

★

RKO Contest

RKO-RADIO has run a contest for A.B.C. managers in connection with the exploitation of "Up in Arms." Here are the winners, results of which I received this week:

The first prize of £30 has been won by L. Durban Long, of the Ritz, Leeds. The second prize of £20 goes to A. E. Foster, of the Forum, Ealing, London. The third award has been given to H. J. Crowther, of the Savoy, Birkenhead.

Strip of film illustrating how Warner's HOTEL BERLIN was rushed from America to this country. Foyer display by L. Durban-Long, at the Ritz (A.B.C.), Leeds

Shop window displays, newspaper advertising, theatre publicity and

stunts were all taken into consideration in deciding the winning entries.

Mr. Long began his propaganda seven weeks in advance. Realising that a new screen star needs publicising, he started by using a large banner over his main entrance doors to catch the eye of patrons leaving the theatre. A further banner was arranged to attract those entering the theatre.

Four weeks before opening Mr. Long devised ten different pennants, each pertaining to a different attraction in the film. A week later his display was augmented

by stills, posters and art cards and the painting of two large mirrors.

During the week prior to showing a tie-up was arranged for a Dinah Shore singing contest. This was accompanied by newspaper advertising. The winning girl appeared on the stage.

Twelve sixteen sheet sites and 50 other selected sites were used for linen posters and 32 shop window tie-ups arranged. These covered every main shopping centre in the city.

Borrowing a Star

GETTING a star to appear on your stage is not always easy—especially when you haven't got the valuable backing of a publicity department.

However, Gerald Blake, general manager of the Gaiety, Manchester, did a good bit of work when he was showing Pathé's "The Man From Morocco."

It happened that the star of the film, Margaretta Scott, was playing in "Ah, Josephine" at the Manchester Opera House. He approached her and she promised to appear at the Gaiety during the week.

She came direct from the Opera House in her stage costume and told the Gaiety audience briefly how she enjoyed making the film.

"Song" at Derby

WHEN, as was seen in Derby with Columbia's "A Song to Remember," a manager is able to use other people's motor vans, tradesmen's shop windows, the milk bottles for his publicity campaign, then things look like returning to the normal for the showman.

This effort of manager Rupert Todd, Gaumont Palace, brought back memories of pre-war enterprise.

A big advertising attraction was a lobby display showing a dummy artist, complete with brush, smock, pallette, a cup of tea and cigerette-ends, painting a board on which he has painted "Columbia's Coloured Classic—'A Song to Remember'—a Picture no Artist could paint."

An air-raid canopy outside the theatre had painted on it three traffic light symbols with "Stop Here. Turn Left. No Go Ahead for 'A Song to Remember.'"

The Hadfield Dairies followed out Mr. Todd's request to provide a printed milk stopper, and these were distributed throughout the town and suburbs.

A quad-crown poster was put on each of the ten vans of The Ceylon Tea Co. These vans tour the town and district for a radius of ten miles and the cards were carried for three weeks.

Altogether, the local Press gave 30 in. of write-up matter, and for the second week Mr. Todd used a hanging card to convey a "personal" message to patrons. This, in its turn, was used in the Derby papers as a block advertisement.

Town Hall Tip

UNITED ARTISTS' "Since You Went Away" received an unprecedented boost in Portsmouth by D.P.M. Clarence H. Hurst, of the G.-B. circuit and the managers of the Plaza and Regent.

A large banner was printed with the film title, a slogan about National Savings, and the names of the kinemas where the film was being shown.

There was a reciprocal arrangement with the civic authorities whereby the local Savings movement was given publicity in the foyers of both theatres.

The banner was flown between the stone pillars in the front of the Town Hall, occupying a position in the centre of the city.

I am told that this is the first time in the town's history that such an advertisement has appeared on the front of the Town Hall, and naturally it created extra interest. Congratulations to all concerned on a good piece of work!

Neat display of Shamrock cut-outs in the Regal (A.B.C.) foyer, Oxford, put up by A. Vickery for the 20th-Foxfilm, IRISH EYES ARE SMILING. And (below), Bill Browne, of the Ritz (A.B.C.), Hastings, made use of a huntsman to advertise MRS. PARKINGTON (M-G-M)

Hunting

HASTINGS crowds over the Whitsun holidays were surprised to see a huntsman parading the main thoroughfares with a poster hanging from the back of his saddle.

It read: "Why Go Hunting? There is always a good programme at the Ritz (A.B.C.). Showing this week: 'Mrs. Parkington' (M-G-M)."

The idea was devised by Bill Browne, manager of the Ritz.

Wanted!

WANTED! That word formed the basis of G. E. Sewell's clever poster-card tie-ups for Paramount's "Here Come the Waves." He certainly attracted extra patrons to the Havana (Odeon), Romford.

The poster, which was displayed in shops and hotels, carried a photograph of Bing Crosby and was set out to look like a police "Wanted" notice. It read:—

"Wanted! (Havana, Odeon) by the public. Monday, May 14. Last seen 'Going My Way.' Now in Paramount's latest six song musical, 'Here Come the Waves.'"

THE 'KINE.' SHOWMANSHIP COMPETITION

FOLLOWING its policy of helping the exhibitor to sell its product, Columbia, as stated in the KINE. last week, has offered a group of special prizes to members of the Company of Showmen who compete in the monthly and yearly KINE. Showmanship Contest.

"I shall be most happy to associate myself with the contest," states Jos. Friedman, managing director of Columbia, "as I am, and always have been, a very firm believer in doing everything to encourage showmanship in the Industry. I think the idea of reviving the KINE. Showmanship awards will do a great deal to encourage managers to go all out on real showmanlike exploitation campaigns which will not only ensure for them recognition in the columns of the KINE., but will also react to the benefit of the entire Industry."

These are the prizes that Columbia offers:

A Columbia trophy will be presented at the end of twelve months to the manager who submits the best entry based on a Columbia picture.

Columbia also offers to double the KINE. monthly award of £5 for the best showmanship of the month, if the winning entry is based on a Columbia product.

A lot has been done by Columbia to encourage managers to "put over" its films. These special prizes, in collaboration with the KINE., follow the more recent Columbia contests in connection with "None Shall Escape" and "A Song to Remember."

The KINE. contest started last week, and in addition to the prizes already mentioned, there is the special award by Maurice Ostrer to the manager who gives the best publicity to any Gainsborough star.

The main prize carrying with it the title of Champion Showman, will be awarded in July, 1946, for the most consistently high standard of showmanship of the year.

Full rules concerning the competition appeared in the KINE. on May 3. In the meantime remember:

The contest is open to all managers, circuit or independent, providing they are members of the KINE. Company of Showmen.

To claim membership to the Company, you must first secure six mentions in the Showmanship feature in a period of twelve months and subsequently maintain that record of mentions.

You can start qualifying for membership now, by sending particulars of your stunts to "The Showman."

Current members of the Company are automatically entered for all the contests when they submit material to "The Showman" in the usual way.

The Editor's decision is final.

Welsh Singer

CONGRATULATIONS go to C. Dawson, manager of the Majestic (Odeon), Port Talbot, who has done a lot to encourage interest in the Majestic as a social centre and prove that it is not just another kinema.

This sort of thing is tremendously important; make the kinema part of the social scene. It pays every time. It is good for the theatre itself and for the industry as a whole.

After his first few months there he held a Sunday concert featuring a mixed choir of 125 voices. They gave so much applause to a young girl who sang "Hear My Prayer" that Mr. Dawson had a recording made. This was subsequently played regularly on

THE PLACE for extra care with publicity is at the theatre. Here there should be no pieces of wood crudely put together and even more crudely painted; no scraps of paper hastily worded and roughly written; but frames enhancing appearances and publicity that is as attractive as it is forceful. Coltman's supply both at an inclusive weekly rate, with various services to suit all theatres.

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The Showman On :—

WEST END PUBLICITY : VILLAGE KINEMA : IDEAS FOR "MADONNA"

the non-sync—and received equal applause.

Patrons were then asked to bring along their own gramophone records of local interest. The idea was a success.

Disney Display

LONDON displays are always worth while studying, especially by the provincial exhibitor. They are devised by some of the cleverest publicity men in the business, built by the best artists, and made as lavishly as is necessary.

This is what RKO-Radio did at the New Gallery, Regent Street, to put over Walt Disney's "Three Caballeros."

The whole of the vestibule and circle entrance were covered with publicity material.

The cash desk was built over and given a false tile roof, which was extended the width of the foyer, making it look like a South American villa.

All the walls carried scenic displays, the cartoon and real-life characters being illustrated as they appear in scenes in the film. The display extended to the house-front, so that it provided a dazzling show of Disney creations to catch the eye of every passer-by.

The entrance doors were covered by one complete cartoon of a South American street scene.

It took the Display Company, Victoria, several weeks to prepare the material.

Village Stunts

VILLAGE kinemas are difficult places to adapt to stunts of any importance, but John E. Lake, manager of the Kingsway (A.B.C.), Hadleigh (population 5,000), Essex, put over several good ideas for RKO's "Up In Arms," and in doing so won an Area Award in its exploitation contest.

He ran a stage contest, which he compered himself, and got nearly 40 entries. Further, he got several shop-window tie-ups and front-page publicity in the local Press.

Quiz Time

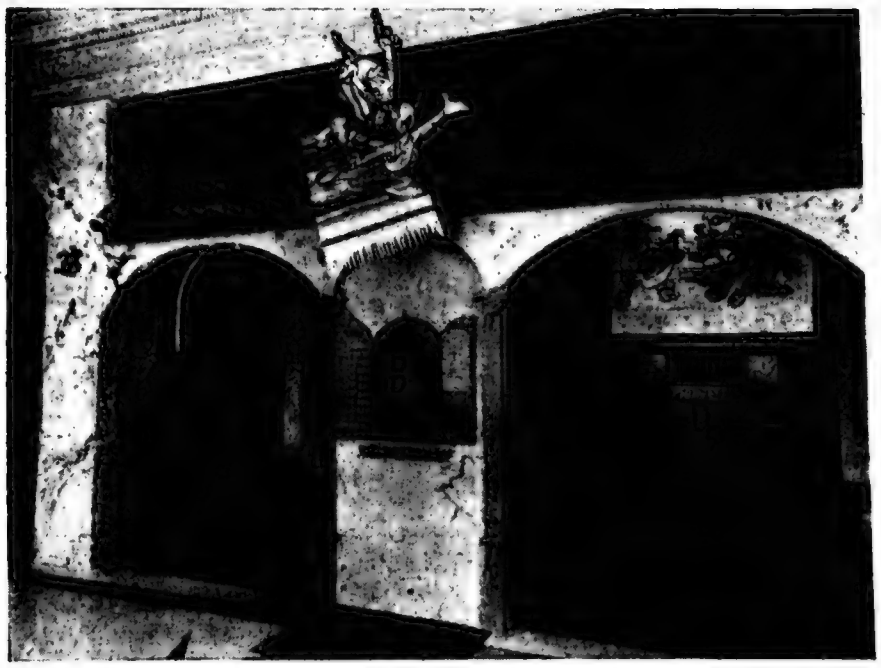
Some time ago I referred to the value of quiz programmes for your patrons. Another manager has put over this idea with success. He is George Gilchrist, of the County Cinema, Kinross.

A quiz contest was run between local youth organisations, to give extra publicity to a collection for the British Sailors' Society. Mr. Gilchrist acted as questionmaster at each sitting, and towards the finals local interest in his stunt had made it one of the topics for popular conversation.

The idea, he says, brought a 30 per cent. increase in the usual collection total.

By the way, I don't hear enough of what Scottish showmen are doing. Let's hear more about your difficulties and how you are overcoming them, and don't forget you can enter the Showmanship Contest when you have claimed your certificate.

Some examples of first-rate publicity material at the New Gallery, Regent Street, put up by RKO-Radio for Walt Disney's THREE CABALLEROS. Right: the main entrance doors. Centre: two pictures show designs by either entrances to the dress circle. Below: the cash desk was completely covered by display material, giving it the appearance of a South American villa



"Everything Possible"

"EVERYTHING possible"—that's how M. Zand describes what he did for "Madonna of the Seven Moons" (Eagle-Lion) at the Odeon, Burnley. He certainly had an extensive campaign.

His foyer display was based on the slogan, "Only once in a blue moon comes a treat like . . ." There were blue cut-out moons suspended from the ceiling. The staff artist copied a campaign-sheet stunt on to a large canvas to supplement the foyer display. This bore film title and a large question-mark.

Seven inset photographs were placed in the question-mark, each carrying a heading: Womanhood, Home, Husband, Lover, Rival, Suspense, Fate.

Zand also ran the Madonna hairdressing contest with some success.

He had cards displayed in all Burnley 'buses prior to the play-date, carrying blocks of the two stars, title, and theatre publicity matter.

Further, he tied up with the Police "Safety First" Week. Posters were printed bearing slogans, devised by manager Zand himself, and displayed in numerous parts of the town.

These read:

Motorists, *beware of children.*
Accidents *must be reduced.*
Drive *with care at all times.*
Obey *all road laws.*
Never *cut in . . . cut it out.*
Not *one accident, please.*
Always *drive with care.*

It was headed, "Burnley's SEVEN rules to Motorists." Copies appeared in all official safety-first exhibitions: there were 19 shops in one street which displayed a copy of the poster.

I think Zand's description, "Everything possible," is reasonably accurate.

Another Moon

A painted background and cut-outs provided a useful foyer set-piece for manager W. J. Joy, of the Ritz (A.B.C.), Gateshead, when he showed "Shine On, Harvest Moon" (Warner).

A proscenium, bearing star and title names, was made from canvas. Behind was an artist's idea of a large moon (with smiling face) looking down on a farm-house, surrounded by fields of wheat. In the foreground a cut-out fence helped to give depth to the display.

A concealed spotlight illuminated the moon.

Sheet-music from the film was on show in the foyer, tieing up with a local music shop.

Life-Like

LIFE-LIKE displays are preferable to overworded, stereotyped publicity E. C. H. Rowland, manager of the Surrey Cinema, Sutton, improved on a display for "Song to Remember" (Columbia).

He had a grand piano in the foyer and a cloth-draped poster bearing title and star names; but that was not all. A dummy was seated at the piano.

By the way, during the war, patrons of the Surrey County knitted 15,000 comforts for the R.N. and Merchant Navy. The "woollies" fund reached £1,000, and in addition the kinema raised thou-

Foyer display at the Gaumont Palace, Derby, by Rupert Todd, for Columbia's A SONG TO REMEMBER

sands of pounds for charities. E. C. H. Rowland was known in the Great War (1914-) by writing "Mademoiselle from Armentieres."

"Student Nurse"

DOCUMENTARY films have become more popular during the war, and many of the better documentary products have been of considerable box-office value.

Vic Jones, manager of the Scala, Birmingham, had two documentaries in one programme, leading with "The Fighting Lady" (20th Fox).

The other was "Student Nurse," made by the British Council in Birmingham. Hospital officials attended the show to see the local films. Such an oppor-

tunity for creating local colour should never be overlooked.

Wave of Beauty

H. W. DIXON, manager of the Peckham Odeon, had this campaign for "Here Come the Waves," (Paramount).

In addition to preparing a panel with a pictorial announcement, in which he included the catchline "*Accentuate* the fact that you must *positively* see Bing Crosby in 'Here Come the Waves,'" a clever use of the title of one of the songs in the film, he had two of his usherettes dressed in clothes similar to those worn by Betty Hutton in the picture.

When not standing by the advertising panel in the foyer, these girls, who wore sashes printed with the film title, acted as ticket-takers and sold Savings Stamps in the auditorium.

This effectively impressed the title of the film on the minds of patrons

Cut-Out Key

A CUT-OUT of a key, 7 ft. long, was suspended from the foyer ceiling by V. G. Churchill of the Golden Domes, Camberwell, to exploit "Keys to the Kingdom" (20th-Fox).

A large panel was placed on one wall showing a hand holding a copy of A. J. Cronin's book. On either side there were cut-outs of the stars.

"Bernadette" Statue

MANAGER R. SMITH, of the Regal, Hayling Island, made a dignified foyer display for "The Song of Bernadette" (20th-Fox), which cost only half a crown.

It was a statue of Bernadette's vision (lent by a Roman Catholic priest), stood on a draped stand to represent a rocky ledge. Looking towards it was a dummy, dressed to resemble Bernadette. There was imitation grass on the ground, and a spring was built from pieces of rock.

Small invitation cards were printed and given to patrons who took an interest in the display.

A Ghost in Peckham

H. W. DIXON'S vestibule advertisement for G.F.D.'s "Blithe Spirit" was a change from his earlier efforts at the Peckham Odeon.

The display consisted of a portrait of Kay Hammond, as the "departed" Elvira in the play, apparently rising spirit-fashion from a clairvoyant's globe standing on the ground. What I like about this piece of work is the dark background behind the "ghost," and the clever way in which the artist has got the effect of movement into the figure. The panel was 15 ft. high.

It consists of old linen banners, washed and stiffened and tacked to a batten framework. The design is done in oil colours, so that the canvas can be put outside the theatre on the canopy and will not suffer from the effects of bad weather.

Victory Passes

"PRODUCE this ticket the week we can rest on our arms and say that the menace to the world has been defeated. The management and the staff of this theatre will be happy to see you do so," was the inscription on 1,000 "Victory Passes" issued by the management of the State, Sydenham, in 1941.

Almost four years later, enthusiastic kinema fans obeyed the instruction and turned out their souvenirs to queue up with scores of these tickets, claiming their Victory seats.

The surprised manager tells me: "I had forgotten all about the offer. It was a shock when they all began to roll up, but all have been 'honoured' who had their tickets."

The stunt dates back to June, 1941, when the State was showing "Victory" (Paramount). For one week the management handed out 1,000 free tickets, saying that because the title of the picture was appropriate they were going ahead with their V-Day plans!

When the time arrived, 250 of them paraded to show that they had not forgotten, even if the manager had.

E. C. H. Rowland, Surrey County Cinema (G.B.), used a dummy to give life to a display for A SONG TO REMEMBER (Columbia), and (below) dignified display for SONG OF BERNADETTE (20th-Fox), put up by R. Smith at the Regal, Hayling Island

Walk-Over

SHEFFIELD'S local newspaper, *The Star*, organises an annual walking contest. Frank Bradley, manager of the Regent (G.-B.), got valuable publicity from this contest for "A Song to Remember" (Columbia).

Posters were displayed on the route, reading: "Worth walking miles to see—'A Song to Remember,' coming to the Regent." Further, the newspaper vans, many of which followed the walkers, all bore copies of the poster on their sides.

There were 200,000 spectators at the walk!

Later, prizes were awarded by *The Star* from the Regent stage.

This stunt could have been overlooked, but manager Bradley was observant. He followed the local news—and tied-up to good advantage.

Fire!

HIS moving display at the Opera House, Coventry, is providing K. Hill with ample opportunity for adaptation.

For "Beloved Enemy" (New Realm) he used a cut-out to cast a shadow of men standing by a burning building on to the screen of his miniature proscenium put up in the foyer.

Fire was created by an electric fan and a mercury switch. The proscenium carried stills from the film, with title and star names.

The same proscenium was used for 'Man's Castle" (Columbia), a large cut-out of the stars being placed in front of the screen.

Sinister Stranger

G. E. EVANS worked up to an advertising climax in Worthing with his impersonation stunt for "Hotel Berlin" (Warner). He sent out a mystery man at intervals throughout the week, dressed in a long black ulster, cap well over eyes and coat collar turned up, to parade the principal streets.

This "questionable looking" individual walked about, carrying a suitcase on which was written in yellow, "Off to Hotel Berlin."

Speculation was rife as to the man's identity, and small bands of youngsters tracked the suspect from a discreet distance, only to find that all trails led to the Plaza.

His appearances and disappearances helped to build up interest in the film at a time when fleeing Nazis were in the news!

Lancing's Miss Odeon

FRED BULL attracted attention to "Bathing Beauty" (M-G-M) at the Odeon, Lancing, with this advertisement in the local papers: "Spot Miss Odeon, our Bathing Beauty, on the beach at Lancing on Whit-Saturday and you will receive a free ticket to see the film 'Bathing Beauty.'"

One of the Odeon's usherettes paraded along the beach, and crowds were on

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The Showman On :—

BOOSTING "HOTEL BERLIN": MUSIC TIE-UP: HELPING SAVINGS

the alert to pick her out from the hundreds of bathers

"Berlin" Arrives

WHEN L. Durban-Long, of the Ritz (A.B.C.), Leeds, knew that he would be showing Warner's "Hotel Berlin" he decided to get double publicity by "stunting" the Trade show which was to precede the run.

The film was flown over from America for the Warner theatre and a limited number of copies were secured for Trade shows in the provinces. Durban-Long got in touch with the local Press. The Trade show copy, which arrived by train, was met by a newspaper reporter and a photograph was taken of the film being loaded on to an open pony cart. The cart was draped with Stars and Stripes and Union Jacks, and on the side of the film-can was a label: "From Warner Bros., New York, to the Ritz (A.B.C.), Vicar Lane, Leeds."

The cart took a roundabout route to the theatre.

On the morning of the Trade show the outside of the theatre was dressed with flags and bunting, and between the main entrance doors were placed two imitation marble pillars, above which was a sign: "Hotel Berlin."

The week prior to the playdate, stills, banners, streamers and cut-outs were used.

One cut-out showed an American map at the top and the British Isles at the bottom. An American flag, overprinted: "Warner Bros., New York," was placed at New York, and from this point coloured ribbons were stretched to the British coast-line, where a similar flag was placed, reading: "Associated British Cinemas, covering the British Isles."

A strip of film was stretched from New York to Leeds, and on this was stuck a label: "Hotel Berlin."

Another attractive cut-out was that of a 6-ft. Post Office telephone kiosk, in which a man was saying: "Hotel Berlin? Reservations, please."

Record Display

SOME films, particularly musicals, lend themselves to window tie-ups with music publishers and record dealers. Such is the case with Warner's "Shine On Harvest Moon."

James Fox, manager of the King's Cinema, Perth, tied-up this film with a local record dealer. The window display was bold and simple. Cut-out curtain drapes were stuck to the window. A poster was placed in a central position, showing an illustration of Ann Sheridan and giving a list of star names. A cut-out banner at the bottom of the window bore the film title.

Half a dozen records were displayed to one side of the window. Small cut-out stars added to the neatness of the effect.

Showmanship Flashes

CREDIT is due to these showmen, who have submitted ideas this week:

F. Fooks, of the Regent (G.-B.), Portsmouth), who had a bright front-of-house display for "Since You Went Away" (U.A.).

F. W. Dolman, director of the Dale, Sneinton Dale, for giving cheques to six ex-prisoners of war.

Jack Robertson, of the Edinburgh Tivoli, who dressed his staff in Allied national costumes for a VE-Day stage presentation.

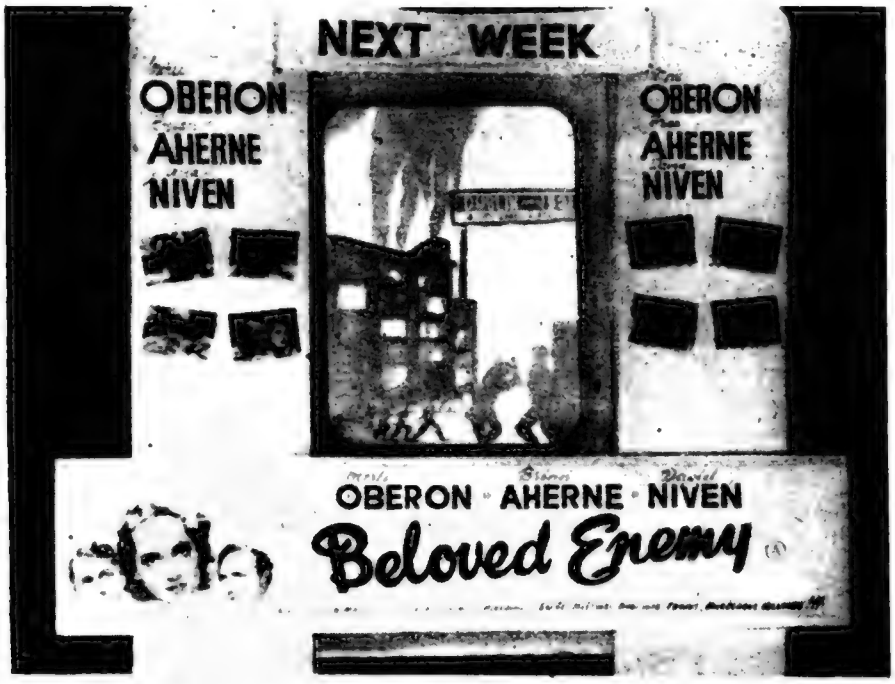
A. P. Fitzpatrick, of the Odeon, Woolwich, who put on a stage tableau during VE-Week at the end of each performance, getting representatives of every fighting organisation to take part.

Haines Wells, of the Middlesbrough Hippodrome (G.-B.), for having his staff photographed on VE-Day "because they worked like Trojans during the holiday, so that we only just missed breaking our record takings for any time."

F. C. Harper, of the Regal (A.B.C.), Putney, who had a good VE-display in his foyer, which was put up a day prior to the official announcement.

H. Stevens, of the Ritz, Huddersfield, who ran dance records on VE-Day for dancing in the street outside his kinema.

W. K. Wood, of the Regal (A.B.C.), Camberwell, for a clever VE-tableau, which made use of a mute King trailer and tied up with "The boys have kept



Moving display by K. Hill at the Opera House, Coventry, to advertise BELOVED ENEMY (New Realm), and (below), Foyer display at the Gaumont Palace, Chadwell Heath, put up by A. H. Stobie to advertise the Dinah Shore contest, run in co-operation with the local Press

Window display at Nottingham, arranged by L. Wilkinson, manager of the Odeon, for AND NOW TO-MORROW (Paramount)

pillars made from the cores of linoroll, to advertise "Arms and the Woman" (Columbia).

Eric V. Walls, of the Clifton, Birmingham, who put up a neat miniature cut-out stage as a foyer display for "Dreaming" (Ealing).

R. J. Brunt, of the Odeon, Blackpool, for a useful music-shop window display for "Can't Help Singing" (U.F.D.).

Ralph Phillips, of the Gaumont, Ross, Hill, for a VE-tableau and for playing his violin in tribute to those who lost their lives.

Sam Newberry, of the Odeon, Norwich, and Ernest Goodwin, of the Carlton, Norwich, had a novel window display for "Can't Help Singing" (U.F.D.).

A. Wilkinson, of the Haymarket, Norwich, who tied up VE-Day with Columbia's "To-Night and Every Night."

V. A. H. Crawley, manager at the Majestic, Sevenoaks, for quickly making friends with his patrons on arriving at his new post.

Malcolm S. Cooper, of the Dominion, Southall, for his floodlit front-of-house display for Victory.

R. W. Lane, of the Gaumont, Camden Town, for staging an elaborate VE-Day tribute by using Brenograph slides and special microphone effects.

Frank Bradley, of the Regent (G.-B.), Sheffield, who had a bold VE display on the house front.

their appointment in Berlin—don't forget your appointment at this theatre to see Warner's 'Hotel Berlin.'"

National Savings

DAPHNE RABONE, of the Picture House, Stratford-on-Avon, tied up with National Savings for U.A.'s "Since You Went Away."

Credit is also due to:

H. Ward, of the Electric (A.B.C.), Oxford, for making use of an alcove and

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A PAGE FOR MUSICIANS AND KINE. ORGANISTS

MOST of us have heard of the story of the beautiful kinema, designed by a hard-working, imaginative architect, which, when almost complete, was found to lack a projection room and had to be altered at no little cost!

It sounds incredible and would naturally be regarded by the uninitiated as a freak. Nevertheless, I have lately come across several other instances of architectural myopia which indicate that the designer of a place of entertainment needs to consult with sectional specialists before he completes his plans.

I have often been told of modern kinemas in which so little provision was made for the housing of organs that, when the instruments were installed (before the premises were opened to the public for the first time), they had to be tucked away up in the roof, under the stage, or in some other unsatisfactory position where their tone was largely lost.

This has given rise to two difficulties. In more than one instance it has been necessary for the organ builders to install specially designed and balanced amplifying apparatus to bring the tone of the instrument out into the auditorium.

Amplifying an organ is always a second-best makeshift and some of the true tone is bound to be lost in the process, however well the radio engineers do their work. An organ is built to be heard at first hand, not through a loudspeaker.

★

Time Lag

The second fault is that sometimes the organ chambers are so far from the console that there is an appreciable time lag between the pressing of the keys and the sound reaching the musician—indeed, I am told of one case where the organist is provided with a monitor loudspeaker at the keyboard to enable him to hear what he is playing!

To a sensitive musician this time-lag must be a kind of purgatory and how anyone can play such an instrument satisfactorily passes my comprehension.

It would be worse than non-synchronism of film, picture and sound.

The building of new kinemas is not likely to begin again for some time yet, but I hope that when it does, any architects who are called upon to design theatres where an organ is to be part of the show will take the precaution of consulting a practical musician or a competent organ builder before they complete their plans for the proscenium end of the building.

This would avoid mistakes like those I have mentioned.

A theatre organ is a large and costly piece of intricate apparatus and an asset to a hall if properly housed and played. It is to the advantage of all concerned to ensure that as much care is taken in placing it correctly as is taken in lining up the projection room and laying out the seating.

★

Hammersmith Harmony

I UNDERSTAND that the Standaart organ at the Hammersmith Commodore—formerly a focus of musical interest in the days when Harry Davidson and his orchestra used to entertain, through B.B.C. broadcasts from the theatre—has been brought into use again.

Len Green is the organist and is rapidly building up a big local following for himself. He has spent 40 years as a pianist and organist, and during that time has played in studios, restaurants, dance halls and kinemas. He has made records for Decca and broacast for the B.B.C.

In his latest appointment he renews a friendship with Nat Grossman, manager of the Commodore, himself at one time a musician and band-leader of experience. Some years ago they worked together.

This fortunate circumstance means that the two will work as a team, combining their efforts, skill and musical training to make the organ interludes at the Commodore as entertaining and successful as possible.

★

Mr. Grossman tells me that Green has a good tenor voice and will be persuaded to use it in conjunction with his organ work. At present he is testing public reactions to various types of music by mingling popular numbers with semi-classical works and has already played as interludes "Tunes from the Talkies," a Scottish medley, an International medley, and "Songs We Used to Sing"—a selection of popular favourites.

★

Statesmanship

TO retain one's popularity as an organist at one hall for four and a half years must take some doing, particularly when the audiences there are of a mixed character. Rudy Lewis's success at the Kilburn State, merits congratulation.

I had the opportunity of listening to one of his interludes recently, and, as it was composed entirely of well-tried favourites of the past two wars—melodies the masses love to sing, I was able to concentrate more fully upon his methods than upon the music.

I noticed the psychology and showmanship with which he made the performance a sort of community affair. His commentary through the console mike was informal and bantering.

He pleaded with the audience to sing, threw them a camouflaged compliment, and, when they revealed unexpected shyness at opening their mouths, alternately coaxed and bullied them until the whole house was in a jovial mood and ready to let itself go!

That was a popular programme; but Lewis does not concentrate on any one type.

THE CONSOLE.

BOUQUET

NON-SYNC. music, when carefully selected for each programme, can create the necessary atmosphere to good presentation.

V. G. Churchill, manager of the Golden Domes, Camberwell, has proved this for himself. During recent weeks he has been making use of the KINE. musical suggestions.

And the result?

He 'phoned me this week to say how valuable he had found the article and suggestion list by P. G. B., which appeared in the KINE. on May 10. He had made use of interval music chosen by the KINE. and a patron had written to him in appreciation. She wrote:—

". . . . I feel it only proper to write a few lines of appreciation at the wonderful way that service and general atmosphere has been created in your theatre in the last few weeks. It was usual, up to a very short while ago, to enter the kinema for the first performance and listen to some very old records being played, now the selection of records prior to showing of the film is in itself good entertainment."

That should convince most showmen of the importance of music in putting over the show. Remember, each week John Reynders makes suggestions for current releases, and once a month P. G. B. writes about new record releases.

JOHN REYNDERS makes these MUSICAL SUGGESTIONS FOR JUNE 25 RELEASES

FACES IN THE FOG (British Lion)

CERT. A. Length 6,447 ft. Reg. No. F.8034. Reviewed in KINE. March 1.
STARS.—Jane Withers, Paul Kelly and Lee Patrick.
ATMOSPHERE.—Domestic drama, covering courtship of a couple of youngsters, victims of selfish and unsympathetic parents and wayward, headstrong companions.
ORGAN.—"Son and Stranger" Overture (Mendelssohn). (Play all Introduction, then "cut" to 16 bars before "F" and play to finish.)
NON-SYNC.—As organ. Columbia record. (Ignore "cuts.")

I ACCUSE MY PARENTS (Pathé)

CERT. A. Length 6,136 ft. Reg. No. F.8118. Reviewed in KINE. March 22.
STARS.—Mary Beth Hughes, Robert Lowell, Vivienne Osborne.
ATMOSPHERE.—Domestic drama, tells how an unhappy home environment drives a decent boy to bad company and crime.
ORGAN.—Symphony No. 8 in B Minor (Schumert), Part 1 (Boosey and Hawkes).
NON-SYNC.—As organ, on Parlophone E.11419.

I LOVE A MYSTERY (Columbia)

CERT. A. Length 6,158 ft. Reg. No. ——. Reviewed in KINE. May 17.
STARS.—Jim Bannon, Nina Foch and George Macready.
ATMOSPHERE.—An extravagant, gory tale, highly flavoured Oriental mysticism.
ORGAN.—"In a Chinese Temple Garden," Ketelbey, published by Bosworth. (Use piano-conductor copy.)
NON-SYNC.—Same as organ. Use H.M.V. C.1304.

LEAVE IT TO BLONDIE (Columbia)

CERT. U. Length 6,503 ft. Reg. No. ——. Reviewed in KINE. May 17.
STARS.—Penny Singleton, Arthur Lake and Larry Simms.
ATMOSPHERE. — Merry, good-humoured Blondie comedy, culminating with a crazy song contest.
ORGAN.—"Let's Sing a Song" (Watkins), published by Feldmans.
NON-SYNC.—Baston Two-step and Progress Barn Dance, on Columbia D.X.1191.

LET'S GO STEADY (Columbia)

CERT. U. Length 5,489 ft. Reg. No. F.8201. Reviewed in KINE. April 26, 1945.
STARS.—Pat Parrish, Jackie Moran.
ATMOSPHERE.—Comedy musicale, telling how a bunch of youngsters build up a successful music publishing business.
ORGAN.—"Moonlight Sonata," F.T. (hear H.M.V. B.D.5768, and select accordingly).
NON-SYNC.—"Moonlight Sonata," F.T., or "The Story of a Starry Night," on reverse, on H.M.V. B.D.5768.

TARZAN AND THE AMAZONS (M-G-M)

CERT. U. Length 6,808 ft. Reg. No. F.8264. Reviewed in KINE. May 17.
STARS.—Johnny Weissmuller, Brenda Joyce and Johnny Sheffield.
ATMOSPHERE.—Highly coloured and hard-boiled adventure comedy-melodrama, describing Tarzan's stout defence of the secret of the Amazons and their hidden treasure.
ORGAN.—Dance from "Othello" Suite, No. 1 (S. Coleridge-Taylor), published by Cramer.
NON-SYNC.—As organ, played by New Symphony Orchestra on H.M.V. record B.4273.

TO-MORROW THE WORLD (U.A.)

CERT. A. Length 7,727 ft. Reg. No. F.8155. Reviewed in KINE. March 8.
STARS.—Fredric March and Betty Field.
ATMOSPHERE.—Dramatic problem play, describing the trouble created by one of Hitler's "children" in a typical American middle-class home.
ORGAN.—"Trauermarsch," from "Twilight of the Gods" (Wagner). Use piano-solo album (Bosworth).
NON-SYNC.—As organ, orchestral recording on Columbia L.X.156.

Popularity

POPULARITY with the civic leaders is what any keen manager in the provinces fights to maintain. A tribute was paid to Alfred Baylis' popularity as a showman when a report appeared in a local paper, bearing the heading "A Popular Cinema Manager," which outlined his war work at the Regal, Chesterfield.

Baylis started his war work by encouraging local women to take up industrial employment in connection with the run of "The Foreman Went to France" (Ealing).

He then went all out to help the National Savings movement and did a lot to help the work of the pre-Service units.

There are many showmen like Mr. Baylis, and it's good to see that in some cases the local Press recognises their service to the community.

Maurice P. Reuben, London representative of *The Cinema*, Lahore, India, has been appointed London representative for *The Sports and Screen Weekly*, Calcutta, the London office of both papers will be at 39, Constantine Road, Hampstead, N.W.3.

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LONDON AND PROVINCIAL TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY	STARS
		LONDON.			
Mon., June 11	10.45 a.m.	Studio One	Youth on Trail	Columbia	Cora Sue Collins
,, ,, 11	10.45 a.m.	Studio One	The Disillusioned Bluebird	Columbia	———
Tues., ,, 12	10.45 a.m.	Studio One	I Didn't Do It	Columbia	George Formby
,, ,, 12	10.45 a.m.	Studio One	Screen Snapshots No. 131	Columbia	———
,, ,, 12	2.30 p.m.	Palace	The Way to the Stars	United Artists	———
Wed., ,, 13	10.45 a.m.	Studio One	The Doctor's Courage	Columbia	Warner Baxter
,, ,, 13	10.45 a.m.	Studio One	Dream Kids	Columbia	———
Thur., ,, 14	10.45 a.m.	Studio One	Men of the Deep	Columbia	Chester Morris
,, ,, 14	10.45 a.m.	Studio One	Sadie Hawkins Day	Columbia	———
Fri., ,, 15	10.30 a.m.	Private Theatre	Six Shorts	Paramount	———
		BELFAST.			
Tues. June 12	10.30 a.m.	Imperial	Salty O'Rourke	Paramount	Alan Ladd
Wed., ,, 13	10.45 a.m.	Classic	They Were Sisters	G.F.D.	Phyllis Calvert
Thur., ,, 14	10.30 a.m.	Imperial	Incendiary Blonde	Paramount	Betty Hutton
		BIRMINGHAM.			
Tues. June 12	10.30 a.m.	Futurist	She's a Sweetheart	Columbia	Jane Frazee
,, ,, 12	10.30 a.m.	Forum	Roughly Speaking	Warner	Rosalind Russell
,, ,, 12	10.30 a.m.	Scala	The Right to Live	Pathe	Gale Storm
Wed., ,, 13	10.30 a.m.	Futurist	Eadie Was a Lady	Columbia	Ann Miller
,, ,, 13	10.30 a.m.	Forum	What a Blonde	RKO-Radio	Leon Errol
,, ,, 13	10.30 a.m.	Scala	Scared Stiff	Paramount	Jack Haley
Thur., ,, 14	10.30 a.m.	Futurist	The Last Gangster	20th Century-Fox	Preston Foster
Fri., ,, 15	10.30 a.m.	Futurist	Murder He Says	Paramount	Fred MacMurray
		CARDIFF.			
Tues., June 12	10.45 a.m.	Park Hall	She's a Sweetheart	Columbia	Jane Frazee
,, ,, 12	10.45 a.m.	Empire	The Last Gangster	20th Century-Fox	Preston Foster
,, ,, 12	10.45 a.m.	Odeon	Out of the World	Paramount	Eddie Bracken
Wed., ,, 13	10.45 a.m.	Park Hall	Eadie Was a Lady	Columbia	Ann Miller
,, ,, 13	10.30 a.m.	Olympia	What a Blonde	RKO-Radio	Leon Errol
Fri., ,, 15	10.30 a.m.	Olympia	Roughly Speaking	Warner	Rosalind Russell
,, ,, 15	10.45 a.m.	Park Hall	Penthouse Rhythm	G.F.D.	Kirby Grant
		GLASGOW.			
Wed., June 13	10.30 a.m.	Regal	What a Blonde	RKO-Radio	Leon Errol
,, ,, 13	10.45 a.m.	Picture House	A Man Called Sullivan	United Artists	Greg McClure
Fri., ,, 15	10.30 a.m.	Regal	Roughly Speaking	Warner	Rosalind Russell
,, ,, 15	10.45 a.m.	Playhouse	Murder He Says	Paramount	Fred MacMurray
,, ,, 15	10.30 a.m.	La Scala	Penthouse Rhythm	G.F.D.	Kirby Grant
,, ,, 15	10.30 a.m.	La Scala	Song of the Sarong	G.F.D.	Nancy Kelly
		LEEDS.			
Tues., June 12	10.30 a.m.	Ritz	Experiment Perilous	RKO-Radio	Hedy Lamarr
,, ,, 12	10.45 a.m.	Scala	A Man Called Sullivan	United Artists	Greg McClure
Wed., ,, 13	10.30 a.m.	Ritz	What a Blonde	RKO-Radio	Leon Errol
,, ,, 13	10.45 a.m.	Tatler	Penthouse Rhythm	G.F.D.	Kirky Grant
Thur., ,, 14	10.30 a.m.	Ritz	Without Love	M-G-M	Spencer Tracey
,, ,, 14	10.45 a.m.	Tower	Eadie was a Lady	Columbia	Ann Miller
Fri., ,, 15	10.30 a.m.	Ritz	Roughly Speaking	Warner	Rosalind Russell
,, ,, 15	10.45 a.m.	Tatler	Song of the Sarong	G.F.D.	Nancy Kelly
,, ,, 15	10.45 a.m.	Tower	Dancing in Manhattan	Columbia	———
		LIVERPOOL.			
Tues., June 12	10.45 a.m.	Scala	The House of Fear	G.F.D.	Basil Rathbone
Wed., ,, 13	10.30 a.m.	Forum	What a Blonde	RKO-Radio	Leon Errol
Thur., ,, 14	10.30 a.m.	Forum	Roughly Speaking	Warner	Rosalind Russell
,, ,, 14	10.45 a.m.	Futurist	Frisco Sal	G.F.D.	Susanna Foster
Fri., ,, 15	10.45 a.m.	Palais de Luxe	Murder He Says	Paramount	Fred MacMurray
		MANCHESTER.			
Mon., June 11	10.45 a.m.	Gaiety	Renfrew of the Royal Mounted	Anglo-American	———
Tues., ,, 12	10.45 a.m. & 2.15 p.m.	Private Theatre	Roughly Speaking	Warner	Rosalind Russell
,, ,, 12	10.45 a.m.	Market St. P.H.	Million Dollar Kid	Pathe	Leo Gorcey
,, ,, 12	11. a.m.	Oxford Street	Thark the Haunted House	Stahl Pyramid	Tom Walls
Wed., ,, 13	10.30 a.m.	Gaumont	What a Blonde	RKO-Radio	Leon Errol
,, ,, 13	10.45 a.m.	Gaiety	Penthouse Rhythm	G.F.D.	Kirby Grant
Fri., ,, 15	10.45 a.m.	Theatre Royal	Murder He Says	Paramount	Fred MacMurray
		NEWCASTLE.			
Tues., June 12	10.30 a.m.	Grainger	Without Love	M-G-M	Spencer Tracey
,, ,, 12	10.30 a.m.	Haymarket	Roughly Speaking	Warner	Rosalind Russell
,, ,, 12	10.45 a.m.	Essoldo	Million Dollar Kid	Pathe	Leo Gorcey
Wed., ,, 13	10.30 a.m.	Haymarket	What a Blonde	RKO-Radio	Leon Errol
,, ,, 13	10.45 a.m.	Essoldo	The House of Fear	G.F.D.	Basil Rathbone
Thur., ,, 14	10.45 a.m.	Essoldo	Penthouse Rhythm	G.F.D.	Kirby Grant
Fri., ,, 15	10.30 a.m.	Grainger	Murder He Says	Paramount	Fred MacMurray
,, ,, 15	10.45 a.m.	Essoldo	Frisco Sal	G.F.D.	Susanna Foster
,, ,, 15	10.30 a.m.	Stoll	A Man Called Sullivan	United Artists	Greg McClure
		NOTTINGHAM.			
Tues., June 12	10.30 a.m.	Scala	Incendiary Blonde	Paramount	Betty Hutton
Wed., ,, 13	10.30 a.m.	Scala	Affairs of Susan	Paramount	Joan Fontaine
Thur., ,, 14	10.30 a.m.	Scala	Without Love	M-G-M	Spencer Tracey
Fri., ,, 15	10.30 a.m.	Elite	Roughly Speaking	Warner	Rosalind Russell
,, ,, 15	10.30 a.m.	Carlton	What a Blonde	RKO-Radio	Leon Errol
,, ,, 15	10.30 a.m.	Scala	Out of the World	Paramount	Eddie Bracken
		SHEFFIELD.			
Tues., June 12	10.30 a.m.	Hippodrome	Roughly Speaking	Warner	Rosalind Russell
,, ,, 12	10.30 a.m.	Union St. P.H.	Affairs of Susan	Paramount	Joan Fontaine
Wed., ,, 13	10.30 a.m.	Union St. P.H.	Scared Stiff	Paramount	Jack Haley
,, ,, 13	10.45 a.m.	Regent	A Man Called Sullivan	United Artists	Greg McClure
Thur., ,, 14	10.45 a.m.	Union St. P.H.	She's a Sweetheart	Columbia	Jane Frazee
Fri., ,, 15	10.45 a.m.	Union St. P.H.	Eadie was a Lady	Columbia	Ann Miller
,, ,, 15	10.30 a.m.	Hippodrome	What a Blonde	RKO-Radio	Leon Errol
,, ,, 15	10.30 a.m.	Cinema House	Incendiary Blonde	Paramount	Betty Hutton

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